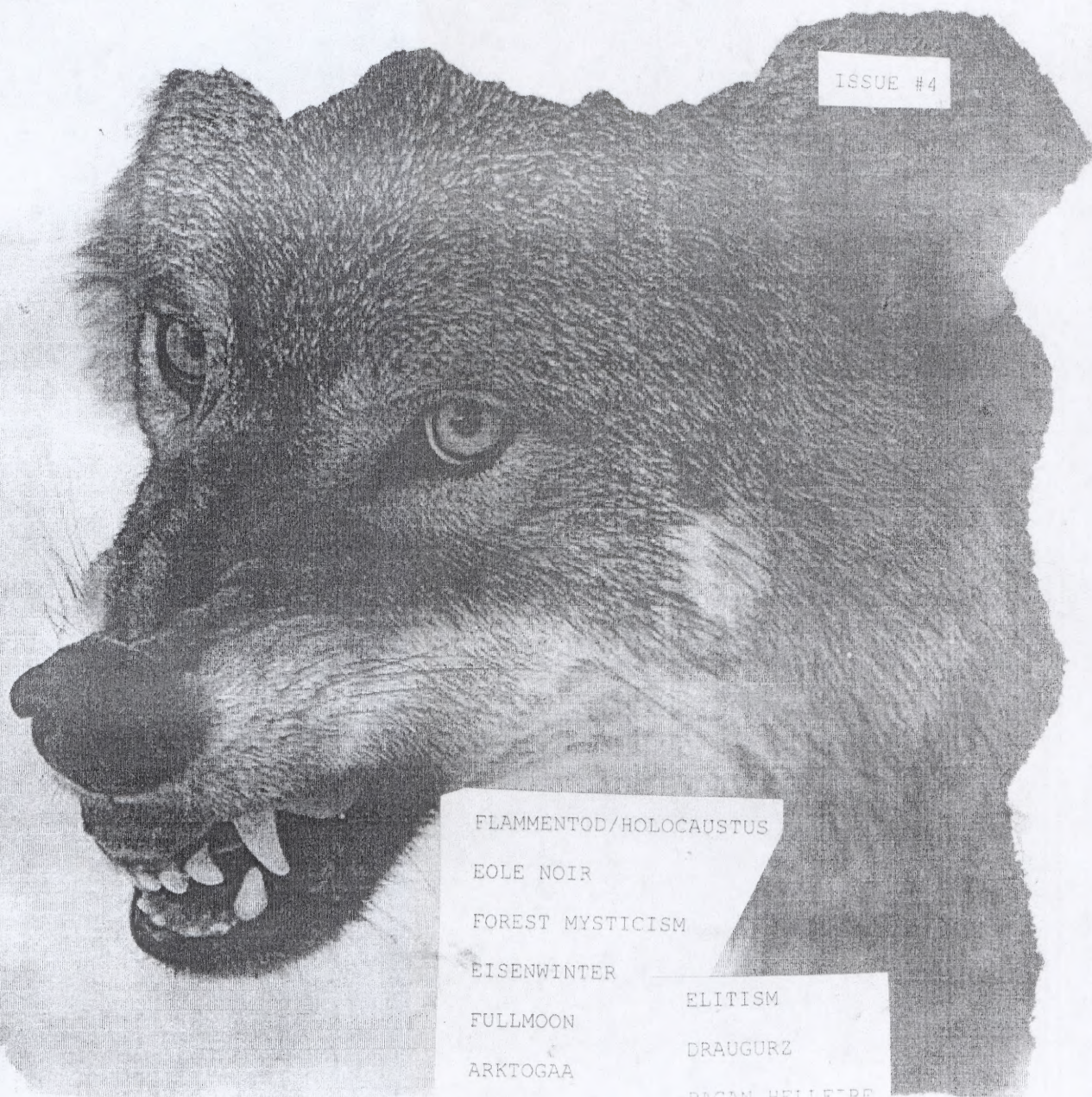


SEOSTA

ISSUE #4



FLAMMENTOD/HOLOCAUSTUS

EOLE NOIR

FOREST MYSTICISM

EISENWINTER

FULLMOON

ARKTOGAA

DARK FURY

FUROR

SUNCHARIOT

ELITISM

DRAUGURZ

PAGAN HELLFIRE

WOLFNACHT

HADAK URA

TODESZONE

SADORASS

GRIZELDA

HERTOGENWALD

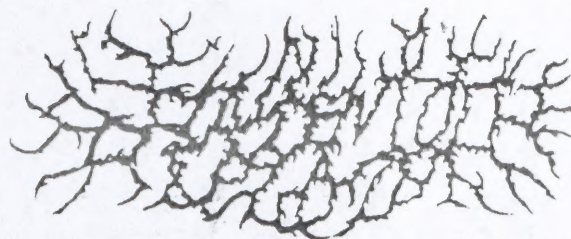
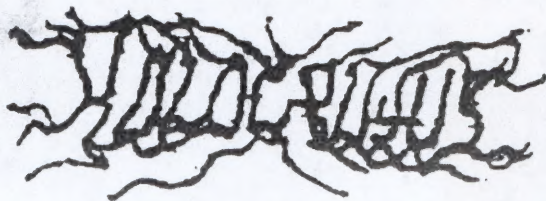


THIS, THE FOURTH ISSUE OF FEOHTAN YOU HOLD IN YOUR HANDS WAS CREATED AT VARIOUS TIMES
BETWEEN MMXVIII AND MMXXI.
SALUTES TO THOSE WHO TOOK PART AND DEVOTED THEIR TIME AND WORDS TO THESE INTERVIEWS.
THANKS ALSO GO TO THOSE WHO HAVE SUPPORTED MYSELF & THE ZINE SINCE THE FIRST ISSUE.

FUCK OFF TO THE SCENE PARASITES, RECORD FLIPPERS, HIPSTERS, POSERS, POP-UP LABELS
AND INSTANT-GLAM/SOCIAL MEDIA SCUM THAT AIM TO REDUCE BLACK METAL TO THE LOWEST
COMMON DENOMINATOR SHIT FOR SUBHUMANS AND SCENE TOURIST RICH KIDS.

SIEG ODER TOD

-S



Hails Tyrrecvir, when did the initial ideas come into fruition to begin HOLOCAUSTUS And FLAMENTOD?

Well, about Holocaustus... I had some ideas for some songs. I rehearsed them some times and recorded them (with ultra cheap equipment and a lot of lack of knowledge about how to use it). No special story behind that.

And Flamentod... actually the first Flamentod release was the Teutscher Winter Promo of Holocaustus and after that release I wanted to rename Holocaustus into Flamentod. Flamentod is German and means death by fire, Holocaustus is latin and means something about flame sacrifice. I just wanted to change the style and carry on with the new stuff as Flamentod. But later I decided to keep Holocaustus too in order to make raw and aggressive chaos music under that flag.

Your other project FLAMENTOD's first release surfaced in 2002.

How did you differentiate FLAMENTOD from HOLOCAUSTUS?

I know for most people Flamentod is more chaotic and full of playing mistakes than Holocaustus but actually Flamentod had a better song writing, better structures and also the more sophisticated lyrics. Holocaustus was basically music about destruction... Flamentod was music about struggle, pride, loyalty, politics. But the point with better songwriting etc. was hard to recognize for other people because I ruined everything with my super bad drumming.

To my ears FLAMENTOD always sounded more sporadic, loose and improvised than HOLOCAUSTUS. Looking back was this always the idea for FLAMENTOD?

Most of the old demos were recorded analog on my 4- and later on my 8-tracker. I wasn't able to compose and play/record the drums first, so I always recorded the guitars first (except for Morpheus Armen entrissen)... Guitar one, guitar two, drums, vocals... that was the sequence. Recording music in this order is a real bad idea and I needed reaaaaaally long to understand what a metronome is for. Flamentod was the musical way I wanted to evolve to while Holocaustus just stayed where it was. I know that Flamentod took a loooong way the get to the point where I wanted it to be. I needed about 9-10 years to reach the point of the real stylistic of it. I know that to most people it was just noisy chaotic stuff, but in many cases there was more of ideas behind it than it was obvious. After I reached the point of having enough skills, knowledge and the right equipment to do it better I planned to re-record alot of old tracks in a ... listenable way... But after I broke with both projects I put those ideas on ice too. The only thing of that which is left is an unreleased EP from about 2010 called „Jahre des Zorns“ with 4 old tracks, originally from 1999, 2001, 2002 and 2004, re-recorded.

Both projects worked with many bands from Europe such as - Aryan Blood, Hrimthursen, The True Frost, Odelegger, Eisenwinter, Via Dolorosa, Nordreich, Kwelhekse, Heidenblut and Runenthor. How did you find the "scene" from those days?

Via Dolorosa?

Oh, yes, stop... That 5way split 7". I already forgot that release because I never got a copy of that. Haha, I had to download the music from a website to have it. To be honest... I don't think alot about nowadays BM scene. I think I stopped watching that „scene-thing“ somewhere in the 2000s... 10 or 15 years ago. You know, ... Black Metal used to be an avantgarde movement long time ago. But avantgarde means movement... advance... to act instead of pretending. Copying stuff or creating „new“ material buy mixing old stuffs together... That's no movement; that's entertainment. Many of the bands I worked with had their own style and their own way. I respect them for that! Maybe there are new bands out there which are walking on equal paths, which are honest, dedicated and self-contained... But those are like a needle in the haystack and I'm too tired of looking for them.

Germany (and the whole of Europe) right now is experiencing troubling times with multi-culturalism and many other planned Marxist/Zionist brainwashing of the youth. How do you envision Europe will look in the next few years? And how can we solve these issues at hand?

Well, I think we are at a point where many things are possible. Things have become such bad that a positive change is possible, but it's also possible that the world is heading into total darkness. I think that the white people have been the cultural, the scientific and the ethical axis of the human world. And there is a war being waged against us. I'm tptally conform with the ontology of Heidegger. Humans are all of equal worth concerning their elemental existence. But they are all different in their kind. The single humans, the communities, the folks (the German meaning... Volk. Sadly their is no really equal word in English), the races. Our race's spirit is the evolvment... technically, culturally, knowledge-based, philosophically, ... combined with a strong relation to ethical thinking and acting. And especially that last point is the reason why those people who reach out for world domination and total control have to destroy us to reach their goal. The next years will show how it all will end.

Did you ever perform live with HOLOCAUSTUS or FLAMENTOD?

Nope.

What opinions do you have of these modern methods of communication and promotion such as Facebook, Instagram etc.? Do you believe these platforms are suited to underground music and radical/extreme music?

No, they aren't. And I never had an account at one of those platform. I'm even not 100% sure if I really understood what all of those platforms are and how they work. But in the end all of those are just tools... for their owners to collect data (data is the new oil... we passed the

industrial age and now we live in the informational one) and for their users to feed their profile addictions. It's maybe a valid tool to reach bigger amounts of people, but I don't think that this is anything that should be important within Black Metal. BM is nothing for the masses. Black Metal and the people who celebrate it should be self-contained. It shouldn't be important how many cds or demos you sell. Black Metal is a source of dark spiritualism or at least it should be. About 3 years ago I worked out a new project of mine. I really put a lot work into it... Even the mix took months to get perfect. I didn't leave any hint that it's my project... I just released it and did nothing more. 2 or 3 copies of it were sold and I'm fucking fine with that. And if hundreds of it would have being spread I would just feel the same. It's not important. And alot people in the BM scene which are my comrades since two decades now think and act in a similar way.

True Black Metal is to be your own spiritual fortress...

Just recently ASRAR released the "Phönix" record which was originally released to only 20 copies. Why (when you released the recording originally under the HOLOCAUSTUS banner) was the tape only limited to 20 copies? Was the idea of the cassette to have the release more-so as a "promo"? And why now is the vinyl LP named as being recordings from UNDER THE RUNE OF WAR? Is UNDER THE RUNE OF WAR a continuation of HOLOCAUSTUS?

The Phönix Promotape was no final release, but just a promotape... a preview to the upcoming album. It was for some friends and close supporters. I released it because the completion of that album took really long. On that recording a lot of people were involved or better: were meant to be involved. I was disappointed by most of them and the album was delayed for years. After much time had passed I lost my connection to the material. Then I canceled the release of the album and stored the recordings somewhere. When I shut down Holocaustus and Flamentod there were 4 releases which remained unreleased.

Holocaustus - „Phönix“ album

Holocaustus - „Amok“ mini-album/ep

Flamentod - „Jahres des Zorns“ ep

Flamentod - „Die glücklichen Sklaven“ mini-album

Ten years after it felt like an unfinished chapter... No clean cut. So I decided to put those things final out and then to bury everything. There are now revival plans. Those bands are dead and they will stay dead so I decided to release everything under that new name -under the rune of war (many people think that to be a stupid name but I don't care) -under which both bands will be put into the grave now finally. Both bands started as one so I thought it to be a good path to put them into the same grave.

The Phönix LP is the first part of that way. There will be a cd box with all stuff and then UTROW is finished. There will be no new material. All material on that box is about 10 years old or older.

Can you name 5-10 records which inspired you most when first laying the foundations for HOLOCAUSTUS and FLAMENTOD?

Puh... that's twenty years ago. Hmmm...The standard stuff... Like Burzum, Darkthrone, Absurd... plus some more specific stuffs. At that time I liked the early releases of Clandestine Blaze, especially the first ep, but I stopped liking that band quite fast. The Tsatthoggua - „German Black Metal“ EP I really liked alot and I still love it! The Frost/Nachzehrer Split was great too... I guess there was more stuff... But I really don't remember.

Idealism is a big part of Black Metal when we consider what once was...

Can you explain (if possible) an ideal society? And do you believe Europe ever experienced or came close to an ideal society?

Nature-bound, kreatürlich (I didn't find an English word for that... it's means like adapted to the singularity of every creature or being... to bring a simple example: a cat is a cat and it cannot become a goldfish. It's as wrong to put a cat into an aquarium as it is to take a goldfish out of the water and want it to hunt mice), idealistic (in the meaning of the German Idealism movement represented for instance in the works of philosopher like Hegel, Fichte, Kant, etc...). I think that would be the pillars to carry an ideal society. Of course there could be more points mentioned here, but to my opinion everything else which is positive and good is rooted in those three points.



You had a very active amount of years with both projects.

As of 2020 are there any new ideas or recordings from either project?

No, both bands are dead. Also Zwischen den Welten is dead. The UTROW box mentioned some lines above will come (or maybe not... I'm still not 100% shure) and a discography tapebox of Zdw.

I want to focus on new things.

Interview is over...any final words?

This time I keep it short: Thanks for the interview.



EOLE NOIR is a Black Metal project from Belgium who released a few very impressive demos back in the mid-2000s. So S, when did EOLE NOIR first come to mind? And how did the preliminary recordings sound for EOLE NOIR?

Eole Noir was created in early 2002 right after the Nartvind "Until their Ruin" demo recording. At that moment, I decided to dissociate two different musical and lyrical approaches : primitive and classic black metal under the name "Nartvind" and freer black metal without any limit under the name "Eole Noir".

The very first Eole Noir song was "Du renversement des valeurs" (means "About the reversal of values"), which appears on the first Eole Noir / Sombre Chemin split 10". You can call it a preliminary recording as in my opinion we really developed something more personal and stronger from the "Valeurs" demo (2003). Despite a sound that does not highlight the riffs and drums, that song was still important for the beginnings of Eole Noir because we proved ourselves that we could record material without worrying about the opinion of others.

Your past work has always sounded very organic, raw and "to the bone"
Who were your influences most during those first few demos?

During the recording of those first demos, my main literary influence was Frierich Nietzsche who encouraged me not to follow him blindly but to think by myself. It was liberating and so we can say that it helped Eole Noir to sound organic, spontaneous and pure.

Could you name 5 records that influenced EOLE NOIR most?

That's not an easy question because with Eole Noir we managed to make a clean sweep and to emancipate ourselves from all major influences. I can still name Burzum "Filosofem" and Seigneur Voland "Seigneur Voland".



EOLE NOIR was one of a few very interesting projects (at-least personally for me) during the early-mid 2000's along with such bands/projects as Heidenwelt, Sombre Chemin, Einherjar, Branstock, Odal, Cultus, Wotan Folk, Nordreich, Bilskirnir, Nartvind, Flammentod etc...How do you feel the European "scene" was back then?

As you know, there were already many active bands here in Europe but of course not as much as nowadays... We can talk about a proliferation of projects but the European scene was not really saturated and offered a lot of interesting acts. Among the bands you mention, I mostly remember Sombre Chemin, Odal, Cultus and Bilskirnir. I would add bands from the Sombre Records and EAL rosters, Seigneur Voland, Kristallnacht, Druckh, Hate Forest and obscure german bands as Kriegersseel, Ewig Wiederkehr or Myrkwid. One of my favorite releases of those years is Amphitaraeus "War Holocaust Worship" (I recommend anybody to listen to it if it's not done yet). Everything was not necessarily better before but I have fond memories of those years and met some individuals that I still attend today. Of course, many old comrades have left the scene and deny their old beliefs but that's so...

Is there (or even, has there) been (or likely to be) a live performance from EOLE NOIR?

There has never been a single live performance from Eole Noir. I'm just starting to think about it and maybe it will happen in a not too distant future. I never really liked the idea of playing live but since the recent day when I finally agreed to do a Nartvind concert, I think about the possibility of doing the same for Eole Noir. So nothing certain because I can change my mind.

You worked with another project of yours called Nartvind.
Nartvind for me always sounded "darker" than EOLE NOIR.
What differences would you say were/are most prevalent between EOLE NOIR and Nartvind?

Indeed, Nartvind sounds darker than Eole Noir. Especially in "Ruinous" album and "Mist" ep. Nartvind sinks into a more primitive and intimate approach: it is creepy, misty, spectral, nocturnal and haunting. So it is focused on the atmosphere. While Eole Noir is more spontaneous and free, Nartvind is more thoughtful and closed on itself. This is the case at the level of music but also texts. This does not mean that Eole Noir is more optimistic than Nartvind. Not at all. In fact, Eole Noir deals with different subjects and evolves differently. I would like to add that, for the sake of mixing, we created in 2014 an Eole Noir acoustic sub-project named Eole and in which we allow ourselves to explore other places and where we try to portray the transparent pulsation of the world.

Your lyrics deal with many subjects...

Can you explain to me which subjects were/are most prevalent when writing lyrics for EOLE NOIR?

The main subject I discuss in Eole Noir lyrics is: Values. I'm very concerned about the profound changes in Western thought, especially those caused by Christianity. Christians have falsified and replaced ancient values with antagonistic values. They denigrated matter, body, movement, vitality, creativity, strength, nature and gods. They considered all this bad and worthy of rejection. They imposed a conception of life and world that favors the slave, the cripple, the unfortunate. The problem is that monotheistic religions still have great success today and that makes me deeply sad and pessimistic. I try to fight against this pessimism but it catches up with me constantly. Since the eponymic Eole Noir ep released during 2010, I introduce in my texts the Romanian writer Cioran who embodies perfectly this inner tornness, this torment, this fear, this worry of never supplanting these false religions. Sometimes I am convinced that we will defeat monotheists, but sometimes I cannot help but notice that something seems irrefreably lost. The Eole Noir music and lyrics oscillate between these two impressions. And then you understand why the riffs are tinged with both strength and melancholy.

What are your opinions of the current "state" of Europe? How do you see Europe looking in 5-10 years?

Christianity has already done considerable damage here. Even though Catholics seem less active, I notice that Protestants and Jehovah's Witnesses are spreading and are always more visible. This is disturbing and proves that the problem remains current. To fight these impostors, do not try to discuss, to argue, to convince. Since they consider that any opposition is a way to test their faith, the result of a discussion is that their delirium is reinforced. I recommend two ways to deal with this threat: either you neutralize a maximum of Christians simply by killing them (this way is effective, it is enough to see the results that it gave in the past when the Christians themselves exterminated our ancestors and still not long ago peoples from other lands), either you make the effort to reject everything that is still Christian in you (which is not as simple as it is believed) and you promote beliefs rid of all this vermin. Everyone to see which way suits him, the main thing being not to remain passive. A major threat that is currently spreading exponentially in Europe is of course Islam... Just walk around our cities and see that the population is changing: Muslims for the most part, all these foreigners do not show genuine interest in our cultures: they despise them and want to impose theirs. A few years ago I regularly attended preaching in a big mosque in my area and I was surprised by the number of participants and their fervor. I remember these few words that the imam told me in an individual interview: "atheism is evil, but we must fight the evil, so we must fight atheism". In short, for two millennia and still today, we (polytheists, atheists, etc.) are fought by monotheists. We must not falter and we must remain vigilant. As I said above, Islam is spreading exponentially. A very recent and concrete example: at the beginning of the 2019 school year in my former high school, out of 120 first-year students, 100 are enrolled in the Islamic religion option. This suggests an even greater rise of Islam and a deplorable state of Europe in 5 - 10 years... Because, no, Islam is not a chance for Europe! So I am very worried and it is urgent to react promptly. In this frame of idea, I suggest the reading of the book "Soumission" (means "Submission") by the French writer Michel Houellebecq, which puts in scene a possible future: after the election of a muslim president, France dominated by Islam.

A question I often ask interviewees in the Feohtan zines focus' on Social Media and the affiliation with Black Metal. What are your opinions of this? Do you feel the platform is a positive "thing" or negative?

When used sparingly, the internet is a good tool: you can discover many (too many?) bands from all over the world; you can easily order stuff (too much stuff?) from labels and from bands; even if you do not go to concerts often, you can be warned of events and not miss anything important (really important?). That said, most of the time this is used excessively: too many dubious projects parasitize the "scene" and even if they are ignored it's painful to witness a trivialization of the black metal phenomenon... Now it's easy to create your own band and to share your wretched "songs". Too easy... Bandcamp and soundcloud have their usefulness but I do not understand why so many bands feel obliged to have their Facebook page. People have become so dependent on Facebook that they no longer imagine they have any activity without bringing in this vector.

Since EOLE NOIR's beginning you have worked with a multitude of labels.
Which label would you like to work with in the future? (If EOLE NOIR was to continue)

We were forced to work with a multitude of labels because most of the labels that have produced Eole Noir material in the past went down one after the other: Ewiger Hass, Westwall, Thor's Hammer. They were serious and motivated but did not endure. From now on, the next label that is supposed to release Eole Noir stuff is France d'Oil Productions (ran by Dunkel from Sale Freux). In addition, I will make available some stuff under the "Rempart Immortel" banner.

Have you many future plans for EOLE NOIR?

Not many but some very important for us: a split 10" with Sale Freux containing a solid brand new song will be released during April/May 2019, a CD compiling finalized versions of old songs from the instrumental demos will be released during 2019 as well (you can consider this release as a real album) and a new ep in on the works and may be released before 2020. This year, I've recruited a new member who helps a lot in the realization of these new releases: this is Dyable who now officiates as a guitarist and singer. His arrival in the band means for me a new beginning while remaining faithful to all the first Eole Noir releases. All you have to do is listen to the new song "Vestiges" (means "Remains") that will appear on the split with Sale Freux.

The final words are yours....

Thank you for offering us this interview. It is important to give the floor to black metal bands who are not only there to offer music but also to convey a message.



Hails D, FOREST MYSTICISM came into fruition during 2006-2007.
What were your initial intentions for FOREST MYSTICISM?

During the highly active period that was 2006-2007, I felt the need to pursue other conceptual and musical directions beyond what I was doing at the time, and to create it how I saw fit. In many ways these (purely intrinsic) intentions for FOREST MYSTICISM remain the same; other things such as performing live, touring, etc., have never held any value to me whatsoever.

The first FOREST MYSTICISM release was a split release with Larmes d' Hivers.
Why did you choose a split release as the first introduction for FOREST MYSTICISM?

As both projects had material ready around the same point in time, in addition to sharing similar approaches & views toward the creation of music, a split release was agreed upon. No regrets.

Australia has some interesting bands these days (and from yesteryear)
Which Australian bands do you support and respect most?

RUNESPELL/BLOOD STRONGHOLD instantly come to mind.

You handle all instruments for FOREST MYSTICISM.
Would you ever consider having a full band record for FOREST MYSTICISM?

A full band would certainly never happen; I don't even know of enough people here to provide a full line-up. Even though I am not (and will never be) a "vocalist", a "drummer" and so on, I am willing to perform everything myself as necessary. Thus, FOREST MYSTICISM will likely continue down a solitary path.

Could you name 5 albums that inspired you most?

It is always difficult to narrow down works that have inspired to just a few releases, as it would probably be more accurate to list whole regions or groups of bands that released great material in the 90's and early-to-mid 00's (e.g.: Norway, Poland, France, Russia, etc.). Not to mention, this period also saw many demos created that still tower above full-lengths created decades later. Though, if I had to pick just 5, then the following would have to be mentioned:

1. Burzum - Hvis Lyset Tar Oss
2. Burzum - S/T
3. Darkthrone - Transilvanian Hunger
4. Drudkh - Autumn Aurora
5. Graveland - In The Glare of Burning Churches
(technically more a "demo" than an "album", I know)

Your last two releases have been split releases with Runespell (AUS) and Krypta Nicestwa (POL) I personally found the material you featured on the Runespell split to be among your best work that I own. How did these splits come to be? Are you a fan of working alongside others generally? Or do you prefer to work alone?

I have known Nightwolf (RUNESPELL) for a long time (he even contributed drums on the "A Strength of Spirit" demo in 2011), and when he mentioned he had some new material ready I suggested a split release together. Conversely, I was asked to participate with the KRYPTA NICESTWA split, to which I agreed. Split releases can be of interest to me, but only under the right circumstances. Musically both RUNESPELL and KRYPTA NICESTWA create Black Metal that aligns with my tastes, but equally importantly they also offer something more: individuals willing to walk their own path, dedication, authenticity - traits that are held in high regard.

What equipment do you use when recording?

Have you worked much with computers or do you prefer working with old analog trackers?

Whilst I have done some 4-track recordings in the past, my current set up is computer-based. It is a simple set up, not without its share of problems, but it gets the job done in the end. The borrowed equipment that I used when I first started recording ~20 years ago was computer-based, so it is primarily what I had available to teach myself on. I am still far from proficient in recording, mixing, etc., but I am, for now, able to get what I need to get done, and that is what matters most to me in the end.

Can you give some insight to the lyrical direction you pursue with FOREST MYSTICISM?

Throughout the years, lyrical themes have ranged from nature to folklore, history and war.

What views do you have concerning Facebook, Instagram & Twitter in correlation to underground music such as Black Metal? Do you feel these platforms to be suitable for an extreme art form?

I can remember a time when these "social media" platforms didn't even exist, so it is not too difficult for me to envision a time without them. I can understand if such avenues are utilised simply to announce new releases, but the problem all-too-often arises when such avenues turn into a means for attention seeking, superficial social interaction & narcissism, dishonest business practices, and other such undesirable behaviour. Insight and integrity are paramount.

FOREST MYSTICISM has been somewhat active in recent years.

Are you looking to have any new material surface anytime soon? Do you have any plans?

I am currently writing new material for a full-length. Though inspiration always strikes sporadically, and it is still early in the "writing phase", so I'm unsure how soon this will be ready. Of course, this is not a problem for me, there is never any rush when it comes to releases anyway.

Interview is over, last words are yours.....

Thank you for the interview.



Heidentum - Das Vermächtnis - 12" LP - Hammerbund

Heidentum are a band from Thuringia, Germany that was formed some years back in the mid-late 90's by a few well known members of the German underground. During their time as a band Heidentum were not the most productive of bands, only displayed three releases. The full length record "Waffenweihe" was released sometime back in 2005. The release was interesting for those who liked the Wolfsmond material or Absurd recordings from the late 90's/Early 00's.

The record is a one sided 12" and I must say the recordings took me a little by surprise at first... Track one "Aus Schmiedes Hand" opens proceedings with a clear/clean guitar lead playing a picked riff. Soon on Wolf's vocals enter the track with a clean "chanted" delivery. The track soon drops into a simple mid paced riff which has a "sing-along" quality for sure. Instantly, Absurd springs to mind (with good reason of course) this is fantastic and full of energy and attitude. The tracks are untouched apparently with no mix ...for that alone, these recordings are perfect considering that aspect. The track doesn't sway too much and there's not much here that doesn't step out of the punk/folkish approach we've heard before on the old Absurd recordings.

Track two "Green Heart" then opens with a bass intro that is soon accompanied by the rhythm guitar. This intro alone could have featured on an old punk/RAC/Oi record from the 80's, which makes things very interesting. The track once more utilizes the basic rhythmic section and the riff playing a basic structure BUT everything working perfectly. "Green Heart" also featured on the Absurd EP "Raubritter" which was released in 2004 and even earlier in 1993 on the "Death From the Forest" Cassette. Track three "Ragnarrakk" which actually featured later on the "Waffenweihe" album is heard in a more primitive/stripped down form this time on the record. The track begins with a raw punkish riff that reminds me in part of Ildjarn (and of course) Absurd. There's no breaks, no slow melodic parts etc...Of course this version is a lot more stripped back and loose whereas the album had multiple guitar layers and cleaner production. The next track "Sturm Bricht Los" which was later recorded on the Absurd album "Blutgericht" and released 5 years after this session was recorded. The track opens with a folkish (yet distorted) guitar riff that is soon accompanied by a plodding drumbeat playing a simple beat to thicken up the riff. Wolf's vocals appear and sound very gritty, almost maniacal at times and certainly carrying the riffs perfectly and creating an atmosphere. The track bears little nuances but there are not many changes in the track (something more prevalent with punk and folk) seemingly working around one riff/drum beat. For my ears this is perfect but would it appeal to many Absurd fans? Most likely, yes. All in all it's a little hard to "define" Heidentum in many ways since half of the tracks we're re-recorded at one point or another for Absurd. That being said, takes nothing away from these recordings as they definitely serve as building blocks for the re-recordings. (Personally I prefer these versions in many respects) with a far more "to the bone" approach and a more live sounding/attack.

Track five "Wildsaulied" soon opens with a bassline that soon explodes into a feral punkish assault. Wolf's vocals once more, defining as ever enter the track and lead the charge. Overall it's clear that these recordings really worked out great for Heidentum and certainly acted as good sketches for future recordings from both Heidentum and Absurd. I've no idea why it took 20 years for members of the band to finally release the recordings. Heidentum seemed a short-lived project it seems and it's hard to really nail down their sound without mentioning Absurd. (As I'm sure members would agree/understand) The final three tracks are not from the session but are from the original sessions of the Absurd/Heidentum split 7" (Recorded in 1997) accompanied by an alternate version of "Green Heart" which was never released. The next track "Die Eiche" begins with a much murkier/raw production, somewhat of a more dark/medieval aura seems to be prevalent on this track. Wolf's vocals sounding (once again) like a man possessed! And the riffs here bring something different to the atmosphere of the recordings. The track sounds semi-improvised and there's an intense aura about the track which certainly came as no surprise to me. The next track "Waffenweihe" then enters with a palm muted riff that is soon accompanied by a drum beat which soon changes into a regular strummed riff and a simple slow drumbeat accompanying the riff. The tracks breaks away from the riff to a picked riff playing a folkish lead that soon dissipates and then changes into another palm muted riff soon accompanied by a drumbeat and Wolf's vocals. The final track "Green Heart" this time has a more maniacal approach with everything

sped up and sounding even more feral!!

Blutkult/Heidenwut - Gemeinschaftstonträger - Split 7" - DTB/MOD

Blutkult and Heidenwut are two German projects who have been unified on this 7" Ep released in 2016 by Darker Than Black/Merchant of Death. Heidenwut have not been active since this EP but Blutkult are still an active project which seems to show zero let-up in going full on with zero apologies. Side A begins with Blutkult's "Wenn Der Phoenix Sich Aus Der Asche Erhebt" which opens with a rhythm guitar playing

a picked riff which is soon joined by a drum machine and some mid-ranged vocals. From the very off I am reminded in places of the more modern Absurd recordings, only the composition seems to trundle along a little more than the Absurd material. The riff is not urgent, but rather it's quite settling, melodic and creates an atmosphere more-so of sorrow and loss rather than aggression and hatred. The track meanders a little but not much really jumps out to me (rare in some aspects) to a lot of Blutkult's material which is far more radical and attacking than this track. Something different is always nice but maybe this track suffers a little from not really bringing that atmosphere to the recording. Not to say that the track is poor in anyway, it just doesn't quite meet the mark next to some of the previous work of Blutkult. Side B features the track "Fire of Purity" from Heidenwut. The track begins with a blast beat and a tremolo riff, the keys sitting somewhat subtly in the background. The vocals sit nicely in the mix, fitting perfectly with the interesting composition. Already I prefer the Heidenwut side to the 7", there's just more to the track, things sound more fitting and the whole composition seems more energetic and interesting. There's a nice amount of variation too without straying from a rather basic and primitive track which really (in part) reminds me of the older Godless North material. There are even aspects leaning to Moonblood, Barad Dur, and Maniac Butcher in parts. Heidenwut just seems to bring more to the split than Blutkult and it would be a nice "finale" if this was to be the final track from this one man German project. Blutkult's track was far from poor but for me it paled in comparison to the Heidenwut track which really seemed to capture an atmosphere of a bygone era.

Heidenwut - Kriegserklärung - CD-R - Independent/Self Release

Heidenwut is (or was?) a one man project from Germany who's have not been active in a few years since the split 7" EP with Blutkult. "Kriegserklärung" was released on CD-R by Fenrag himself sometime in 2012. Track one begins with the song "Kriegserklärung" which begins proceedings with a thundering blastbeat and tremolo riff. The vocals are so very noticeably German and vitriolic.

Automatically I'm reminded of Blutkult, Old Pagan, Grausamkeit, Barad Dur, Odal and a few others of the German acts such as Wehrhammer or Armatus. The track works around a few impressive riffs and sections that really are not out there to make people stray from from the "good old days" of black metal. There's nothing in this track that would insult the sensibilities of many people who have been fanatical collectors for many years. Fenrag has certainly captured elements of medieval europe in the atmosphere here. Track two "...wie Wolfe" opens with the howling of a pack of wolves which soon ends and is interrupted by an onslaught once more. Fenrag's vocals really serve the record so well and the riffs build perfectly around some nice (yet basic) structures. The keyboards here certainly serve Heidenwut perfectly and once again there's a great atmosphere captured here. I am beginning to hear some inspiration from Moonblood in places, even aspects of the old Norse bands such as Darkthrone, Satyricon or even the old French stuff such as Kristallnacht or Osculum Infame. The track ends as it begun, with the howling of wolves. Track three "Day of the Heathen" opens with a synth section which once more invokes the feeling of medieval Europa and brave warriors ready for battle.

The track (as seems to be the order of the record) then descends into a chaotic onslaught of madness. There are a few sections that seem to come full circle in terms of composition with (once again) the keys perfectly serving the riffs. It's clear to hear once again some inspiration from many of the old bands from the 90's European bands. Track four "Donars Klagen" then opens once more with a melodic synth piece that soon descends into a blasting beat with a tremolo riff. The keys once again service the track perfectly and add to the atmosphere. What I have found from Heidenwut's performance is that everything is very fluidic. Around the four minute mark of the track there's a clean guitar piece accompanied by a storm and a raven's call which reminds me in part of Immortal. This section soon serves as a little redundant when the track then goes back to the blasting that ensued before. Soon after the track fades out and things seem like it is finalized. The fifth track "Wotans Heer" is a 17 minute opus which opens with the blowing of a horn...That, as is the case in most of the record is soon forgotten and the track descends into a chaotic blast beat accompanied by Fenrag's vocal assault. The riffs present (as seems to be the case) actually gel together perfectly and capture an excellent atmosphere which is aided by the simple keyboard/synth piece in the background playing the melody beneath the furious storm of the guitars, drums and vocals.

At around 5:45 the song changes and a melodic clean guitar piece plays a somber riff alone... The track soon returns (however) to its origins soon after the breakdown piece of that somber riff. The track works around a few basic structures that seem to repeat (without becoming tiresome) and prove once more that this record is a solid piece of black metal. The final song "Ausklang" is filled with a host of marching drums, synth pieces and clean guitars. It sounds to me like the finale of the battle! A truly well placed track on the record. For fans of Barad Dur, Wolfnacht, Moonblood, Armatus or Maniac Butcher this record could well take you back to a time when black metal was not the (in part) the joke it has become in the last few years.

EISENWINTER

EISENWINTER began in the mid 90's by Grief as a solo project.
Your first demo "Totaler Krieg" was self-released in 1995.
How do you feel when looking back to 1995? What do you remember of those times?

My first demo was not "Totaler Krieg". I did stuff before that. I did the "Todesberg" Demo before, as I remember. But it was too bad to be released. So I never released it. And maybe even stuff before this. I began my earliest experimentations around 1994.

What do I remember about the times? It was basically like living on a different planet. You know, there was no digital revolution and most people had no computers in their homes, underground meant mostly letter-contact via mail and everything was so much slower than today. Sometimes I think it wasn't all that bad that things were slower then. It was just like one could concentrate on what to do much easier than today. And of course, everything you owned had a real value. Every record, every zine, every patch, all things, not only in BM, all you had. Today, music has no real value as its just there. Available anytime one wants it. Every album, every band. The magic is gone. The value went with it.

Lyrics are of great importance to any music genre (I believe)
Can you describe what topics you cover with EISENWINTER?

Yes lyrics are important. Not to all bands on the same level, but to me they were important and are still as they are my only true strenght. I am a good writer, or so I am told and I use the german language in a unique way. This was of course not so strong in the beginnings, but it developed fast. I generally take all dark themes as an inspiration. War, evil, grim landscapes and grim deeds but also just simple natural forces. The will to move on, willpower, struggle, all this stuff. Most of my lyrics are rooted in real things but have a fantastic spin to them. Also, the way lyrics are written and how they are fit over the riffs is way more important than many people might think. I always shape my lyrics for the perfect rhyme and flow, fitting this tightly over the riffs. Very much like FE bands like Deceased do it today. Not just grunt or scream something loosely along the music, but completely making it a part of the whole. Most BM bands just scream some line somewhere. I think this is very sloppy and I only did this in the very early years.

Maybe I will concentrate even more on just writing in the future, as I am slowly growing too old for still doing Black Metal. But then, on the other hand, Black Metal is so important to me that I never think about quitting.

Which bands/projects would you say were (or even are) most inspirational for yourself/EISENWINTER?

Today, I do not have any influences outside of my own previous albums. But in the beginning it was quite much what everyone back then had as their influences: Darkthrone, Mayhem, Immortal, Burzum, Emperor. Quite the average thing of the times. The only funny part in this is that in the beginning I had no guitar so I actually tried to reproduce a "BM-feeling" via Keyboards. But back then the scene was very open for such experimentation, unlike today, where every thing is labeled and sublabeled as "dungeon synth" etc. Back in 1995 I could participate in BM underground with synth and drumbomp only. But of course I was glad when I actually was able to (sort of) play the guitar and real drums.

You have worked in the past with a few labels such as Darker than Black, Glory to hatred, Funeral Records, Der Sieg Records, Runenweihe Klangschmiede, Supremacy Through Intolerance, Werewolf Records, Teutonic Satan and FPT. What is the current label you are working with?
And why (in the past) have you worked with so many labels?

They just came by and wanted to release something. I never was the one desperately looking for labels. But after I had a few demos out more and more requests came, and so of course I said yes when someone wanted to release something. You know, it was a big advantage being on a label back then. You did not have to do all the stuff yourself anymore. And doing stuff yourself meant exactly that, back then: Make your own covers, design your own logo, design the sleeve, get the lyrics printed (or not) copy the cassettes on your own tapedeck... So whenever someone asked and I thought them ok people I said yes. Some of the labels you mentioned are now defunct. Today, Bergstolz from Switzerland handles all releases for my projects. Sometimes other labels may do vinyl versions, rereleases and stuff like that.

You also are a member of Rostorchester whose last record "Die Sonne und der Mond in Ketten" was reviewed in this very zine.

How do you feel Rostorchester differentiates from EISENWINTER?

In most things. First, the music is of course far better. As Anti is a master of his craft. I only do lyrics and vocals for this project, and I am master at lyrics. Gonzo is a master on drums and so we always aim for the best possible result. Best possible riffs, best possible drums and best possible lyrics. This is very different to Eisenwinter where sloppy recording is possible and not so much time gets invested in perfecting a song. Actually Rostorchester is the thing I want to do these days. I wanna do something at least worthwhile in a time when we have a flood of shitty and mediocre stuff. In the 90ies one could always excuse with the terms "raw" and "underground" for shitty demos and Cds but I think this time is up. Our next album is currently under way and so far I am satisfied with what we are doing.

An idyllic society is something that has puzzled many great thinkers, theorists and political leaders. Could you (if at-all possible) envision an idyllic society? Do you believe we have ever come close to an ideal standard?

Difficult question. In earlier years, it was of course easier to come close to thing that might today seem idyllic and in harmony with the environment and all that, as there were so much fewer humans. In reality, a completely idyllic life has never existed. But especially the big ideologies formed around the beginning of the last century had this in mind. Or wanted to create a perfect society. Without classes and without rulers. It all led to chaos and all these ideologies failed in the end. They only created new rulers and new classes. Of course, now everyone is leaning more towards one or the other of the two great old ideologies, and of course I think a lot of the stuff in NS theory is good, especially the strong root in faith, folk and family. Blood & soil, etc. But it is only theory. It often fails when put to practice. So, I don't see any hope in installing old ideologies, or pure ideology at all in the aim for a better society.

What we need is not a perfect or idyllic society, we just need a functioning one. And therefore we need to stem the wave of immigrants, especially muslim ones, get the fucking internet closed for most of the population (internet should only be used for medical and scientific research and for developing videogames. Not online-games, just videogames), get a better protection of the environment, aim for a lesser population in humans in general, crack down on gender ideology (but that will be no problem once twitter and FB is no more) and so forth. We need a world of free nations and not one of cultural marxism and endless overpopulation and exploitation.

I do not think this can be reached with simple black and white ideology. And it cannot be reached by just one country. We're long past this point in history. So, to answer your question: No, we never came close to any ideal, but that is only natural. Ideals are just ideals. They cannot be turned into reality. At least never fully so. If somebody is an idealist, that's just fine. But he should be aware that he is very close to turning into a rabid monster at any time if he drives his idealism too far.

What with the current situation in Europe how do you envision the future for us? What can we do to change the situation?

The situation is bad and dangerous. With a flood of muslims we stand before our biggest trials yet. If european countries and societies are not able to find a harsh and clear solution to this, our culture and heritage is doomed. I hope that europe will awake to this. I also hope that there will be some sort of revolution, but not in the way of the last century. We need new solutions for today's problems. Also, we don't need another war between basically white nations. Today it seems like the left is going so totally mad (via the internet and its possibilities) that there is a huge backlash bringing societies back to the right wing and old values. It is only beginning now but I have the hope that this will continue. We need a true right wing revolution, not a socialist one again.

What opinions do you have of the current "scene"? Is all lost?
What opinions do you have of Facebook, Instagram etc.?

Of the old scene, nothing remains today. It died because the world changed so drastically that it simply vanished, even if the people are still here. That's probably the stragest things of all, to witness such a fundamental change in life when you're someone who hates change. And I truly do hate all changes. As I've said earlier, we're living in a different world now and Metal and BM

still exists. But it is an entirely different thing than before the digital age. As everything is. I think I said enough about my dislikes for most things the digital age has brought. The worst things being everything sped-up to the max. With Rostorchester, we have a Facebook and a bandcamp page, with Eisenwinter I have a bandcamp, but that's more or less because you need something like that just to be recognized as "existing" today. I'd think it better if we would not need such a thing. So, in general I don't feel very connected to the current scene as most of it is digital.

Your last record "Armee der Arischen Untoten" was released in 2012.
Do you have any plans of a new record or a new EP coming for 2020?

There is an EP coming. In cannot say when but it is recorded. A split with another very true band, hehe. But I won't say more. Just look out. It's possibly on DTB.

Also I've released the track "Immergrimm und Steinernseel" on YouTube via The Sires of the Demondim/Desires of the Demondim in 2018. Consider this a single.

I also recorded a new full lenght. "Die Ikonen der besiegten Zeit" ("The Icons of vanquished Time"), in 2019. The Album is finished. But I do not know now if I will release it. I don't see as much value in releasing anything as in the pre-digital era. Maybe I'll just do copies for a few people of whom I know they'll never leak it. Maybe I'lll even send it to the assholes over at MA just so that they must list it in my bio. But a release? I shall wait on my mood for this.

In any case Eisenwinter still is alive and active. Unlike so many other projects and bands. But I simply don't see the need to playact as if it was still the 90ies or the early 2000s. A physical release has no real value today. And I hate the fact that it is so, and out of this hate comes my reluctance to release anything with Eisenwinter at all. Maybe the Album will be released via Bergstolz, or it will not be released. Time will tell.

Final words are yours...

I say hail to all those who are still here after all these years. Regards to Kommandant Karnov who should also be featured in this issue, if I am correct. Those who continue in the true way, I hail. They know who they are. Good luck with your old fashioned zine and thank you for your interest. Never bow down to political correctness and leftist scum.

FULLMOON

Hails Hetman, FULLMOON was founded back in the early 90's.
How were those old times? What inspired FULLMOON most back then?

Hail! Fullmoon was created in the mind of Xaquoreth around year 92. From that period comes the first tape demo/reh. "At The Beginning In The Dark Art" with very poor quality. When I joined the band in 1994, we decided to record these songs again. This is how the demo "United Aryan Evil" was created. Inspired by bands like Venom, Bathory, Necromantia, Samael... the fire of hatred to christianity has always burned in us.

"United Aryan Evil" is one of the most important records along with many other great records from the Polish underground.... It has one of the most unique sounds I have ever heard on a demo tape. Can you explain a little about how the record came to be and what methods did you use in the recording process? How involved was Darken with the recording? Can you give a full lineup of the members active on that recording?

Thank you very much for your opinion. The recording session was at Darken's flat/Isengard studio, in the same place where several important tapes of Polish Black Metal were recorded. Despite the fact that Darken had some music equipment, the conditions were quite primitive. The basis was a primitive computer thanks to which we had drums and keys. Probably that's why this material sounds a bit specific and I'm sure that recorded in other conditions would lose its atmosphere. The demo was recorded by three people: Tauron - all guitars, me - bass and keys. On the last day, Xaquoreth appeared and recorded the vocal. Darken watched over the session but had no influence on the music. He only helped select a few samples and that's all.

How dangerous is Black Metal in 2019 with watered down censorship, banal "music fans" and social media? Can you begin to correlate these days with the 90's?

What is happening now with Black Metal in social media is a total joke. You can listen a hours of music just by pressing link. You can even record music with other people in the world without ever seeing them. Everything is easy. Of course, it has many benefits but unfortunately it killed the real spirit of this music. Underground Black Metal I remember is a copied demo tape, not available to anyone. These are hundreds of pages of letters written late at night. It is a hatred for society and everything that is holy. These are lonely nights in the forest spent in the reflection of the fading fire... People knew each other personally, they exchanged music and magazines, they did not do business. If someone decided to worship Black Metal it could not be a coincidence - he was unique. Today Black Metal is no longer elitist, Black Metal has changed.

Hellfire records released "Evil Aryan United" which was a collection of instrumental rehearsals from 95-97. Are there any other remaining old rehearsal tapes that are due to be released on CD or vinyl in the near future?

Unfortunately not. "Evil Aryan United" is a collection of the only songs from the rehearsals that were recorded and which were planned for the debut LP "In Thy Silver Glare". The material is not in the best quality but it's all that's left of the Fullmoon of that period. There is no and there will be nothing more.

The Polish scene in recent years seems to have a different sound from the old days. Bands such as Azelsgard, Necrostrigis (and so forth) seem to have kept their sound far away from the more modern/clean sound of a band like Mglá or Behemoth. Do you feel bands like Azelsgard or Necrostrigis are doing things "right"? Or do you prefer a more clean and progressive sound like you might hear with Mglá?

We could talk about the sound for hours... Over the years, the sound has changed because the possibilities have changed. Once in Poland everyone was recording on the only available equipment and everything sounded very similar. The recording session in a cold garage is also different from a session in a warm studio. All this certainly affected the sound. I know that "bad" sound is part of Black Metal but when bands "grow up" they often look for a better or more interesting solutions. Metal music should sound very strong but also naturally. I have great respect for great works with a poor sound. I hate plastic production of full triggers but sometimes it's good to listen to some contemporary, strong music.



Which records would you say inspired FULLMOON the most back in those days?
How inspired were you by the Norse scene and activities?

Our music was mainly the work of Tauron. He invented the melodies that we arranged together. His greatest metal inspiration has always been Bathory and Venom, I remember he played many covers of them. He liked their raw tracks but he was also influenced by acoustic parties from "Hammerheart" and "Twilight Of The Gods". Of course, we were very inspired by Norwegian events and we respected Burzum, Mayhem and Darkthrone. We also listened to a lot of Slavic folk music, which inspired us too.

Europe has experienced a lot of change in the last few years.
How do you view the future for Europe and the people of Europe?

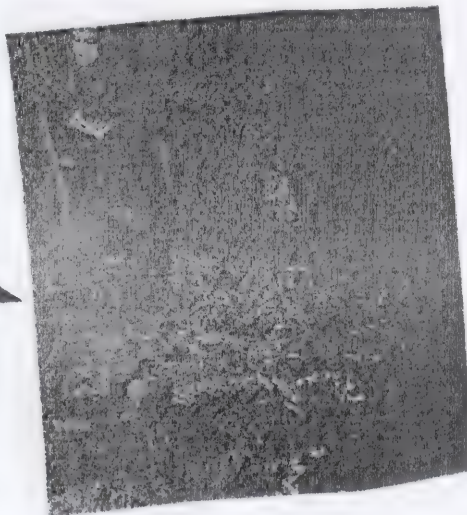
Once again, Europe is standing on the precipice and every day the loop tightens on the necks of white people. The only way is war, which will show whether we are able to annihilate the enemy and defend their culture and identity or not leave us nothing ...

Which bands in recent years do you support? Are there many worthwhile bands these days?

I support all those who have something wise to say and all who can inspire with their music. Names are not important.

Can you express what the most dominant aspects were to the lyrics of FULLMOON? There seems to be themes of Ritualism, Paganism, Nationalism, Hatred & Occultism.

All texts for the demo have been written by Xaquoreth. They mainly focused on Slavic paganism. The future texts, for debut LP were to be a combination of satanism, paganism and national socialism. Only a few titles remain, as "Luciferian Supreme Darkness" or "Slavonic Pagan Power", to which no texts have ever been written.



Did FULLMOON ever play live in a small venue or amongst close comrades?

No, there have never been such plans. Fullmoon existed in the period when concerts were not welcome.

FULLMOON existed alongside bands such as Graveland, Mysteries, Veles, Legion & Perunwit. (PLUS many others) How was the "scene" then? And do you feel that the Polish scene was creating something different? If so, what do you feel differentiated the Polish scene from the French, German or Norwegian/Scandinavian?

Every scene from those years was completely different and each created something special. Our scene was certainly very radical with strong right-winged movement. The Polish scene is also an explosion of the revival of pagan beliefs, alive and very strong in other Slavic countries. Of course the history of Polish Black Metal is full of great bands which influenced the current look of this music. In my opinion, I consider one of the strongest underground BM scenes in Europe was always Polish, Ukrainian, Finnish, French and Greek.

Are there any future plans for FULLMOON ?

No, there aren't.

Thanks for the interview , the final words are yours.....

Thank you for the interview! Defend Europe!



ARKTOGAA is an Italian horde who's first demo "Blood For Wotan" was released on cassette in 2016. When exactly did ARKTOGAA form? And what were the formative ideas for the band?

The band was founded in 2013. The original idea was to create something that satisfied us both musically and conceptually, that idea continues to be the fulcrum of what we're carrying out.

Can you explain a little more the lyrical perspective of ARKTOGAA? Clearly many of the "topics" that you work with are subjects such as - Nationalism, Heathenism, Kali Yuga, Pride etc...

The lyrics are pretty relevant to us, so we try to express as we see fit various concepts and themes appropriate to our Weltanschauung. Certainly the topics you listed have been addressed in the lyrics of some of our songs, but we always try to update different themes from which to draw inspiration.

"Era Yersinia Pestis Spiritus" was your debut record released by Breath of Pestilence (Bn). The record is very grandiose in its length (75 minutes) how long exactly did it take you to record and compose the tracks featured on Era Yersinia Pestis Spiritus?

We started in 2014 to compose the tunes and from Spring 2015 in different sessions we recorded, edited, mixed and mastered all the work until the final master finalized in Autumn 2016. The songwriting required a considerable effort it was quite long and laborious but also rewarding and in the light of the final result it could not be otherwise.

Era Yersinia Pestis Spiritus is an interesting title. (Assuming it's meaning to be "The Age of Yersinia Pestis?") Can you explain the exact meaning of this title and why exactly you chose to use this?

AYPS was one of those names we wanted to choose for the band, in the end we chose it as the title to give to the album. It represents the stagnant situation of economic, political, social and human degradation which our land is facing. A decay that affects not only our country but spreads like wildfire in Europe and the world. To increase and ensure the wealth of those few; entire political classes are bringing peoples and nations to the gallows. Mammon won over everything but on reason in the first place - therefore a political, ethical, social and spiritual misery took it over and in correlation to possible future scenarios such as the depletion of raw materials, the pollution's effects and climate upheavals - sooner or later it will lead to total wars that will culminate with the extinction of mankind.

"Blood for Wotan" was certainly an interesting demo which I reviewed in the first issue of Fechtan. What views do you have of the demo looking back after a few years?

The demo represents the genesis of what we're doing. We definitely have a good memory of the demo and we are more than satisfied with the work done. Maybe one day it will be reprinted in another format. We'll see.

Italy has experienced many problems in recent years with foreign invasion (Much has the whole of Europe) How do you envision the future for Italy & Europe?

Here the situation is becoming more and more chaotic and out of control every day. From a national point of view there is the total hysteria of the red parties in the service of supranational powers that profit on immigration, all imbued with hypocrisy, pseudo-rhetoric and false solidarity; they are bringing into the abyss this land already battered by thousands of other problems. These political puppets wheeler-dealers of immigration they do nothing but throw gasoline on the fire on an increasingly serious situation. They only favour the aliens - even when they are criminals - whereas they oppose and deny security to the natives using anti-racist propaganda as a weapon, based on the annihilation of the rights of indigenous people. This savage multiculturalism is destabilizing and exacerbating a social situation of economic recession that was already serious even before mass immigration materialized in recent times. The nagging rhetoric of dominant thought is always the same; the ideological dogmas of multicultural orthodoxy reject the reasonable evidence of reality, of the necessary balances between peoples and the atavistic and identity specificities of communities. What left wing are fomenting with their "fake integration" is an ethnic war between natives and aliens, especially in the suburbs of large urban centres, always defending with drawn sword the seconds. If the globalist rulers of Italy, Germany, France, EU & World will continue to treat this land as a dump of migrants, surely the situation of our own will reach a point of no return from which it will be impossible to remedy the catastrophe and the repercussions will be severe for Europe as a whole.

Could you name 5 records (or bands) that inspired ARKTOGAA most from a musical and lyrical perspective?

We have no particular interest in listing records or bands that inspired us, also because since we started composing music we have never been interested in having to take cue or pay homage to someone. We have always worked based on our instincts and abilities, thus managing to create a well recognizable and completely personal sound, without plagiarize anyone.

Today's society has decayed so much, that designing an alternative to it should be more than a mirage - a priority of those who believe and fight for an ideal - superior to the reality that surrounds them: in a better society this ideal should stand in power.



No. We don't give a rat's ass.

The second album has been recorded and completed for a few months, we are currently working on the graphics and layout of the booklet. We can only mention that it will definitely be different from the first, more ferocious and in-your-face, but without distorting the sound principle of the band. The new album will be a further ascension from the mediocrity of the first, but it will be a further underground.

I notice you have a Bandcamp page for ARKTOGOAA /Wotan Front.
Overall what are your opinions on social media and such pages when working alongside radical music
such as Black Metal?

without ever being prosecuted.
There is a one-way liberticidal practice that acts against a distinct political area, whereas there is no such thing as a measure against the left side which is always justified and endorsed. That said, it's clear that social media have a negative influence on everything concerning with... politically incorrect and anti-system music like Radical Black Metal.

Thank you for

Thank you for the support and for the interview.

Initially, we had the second album at 10.4 on every 10.1, and everything was good except for the first. Meanwhile in 1978 we created a new project that was a different idea and we have been a tad, we are trying on a different set just as varied sound, however at the moment we are not accounting more about it.





Dark Fury

DARK FURY is one of the most extreme black metal bands still existing in Poland. Their sound and attitude has always been uncompromising and the band has never waned from doing as they choose. So then K, how did DARK FURY come to be and what do you think to the band when looking back to the late 90's when DARK FURY was born?

Dark Fury was born in 1997 Year of War by my initiative. I started playing with my school mate Bruner. We created the first demo together. We were strongly influenced by polish BM scene from early 90's and strong individuals like i.e. Capricornus, so the ideological way of a band was specified since very beginning. Looking back, what Dark Fury was and is I'm proud we still cross our way, did not lose our ideas and did not follow the trend. We will never change and never surrender!

DARK FURY has always been an extreme act that has never apologized for a strong hatred towards Abrahamic religion and idiotic society. Has DARK FURY ever faced many issues from commies/lefties?

Like every right-wing band or right-wing initiative, we are notoriously harassed by leftist activists. They block websites, report violations on all portals and forums, ban from everywhere, do not allow information about us to flow to people. They make it difficult for us to distribute music, organize concerts etc. They try to present us in the worst possible light. Newspapers lie about us, publish our photos, names, they even wrote where I work. Despite many threats, no leftist coward had the courage to face me.

Your first record "Vae Victis" is 15 years old now....

How do you feel about the record? Do you have any regrets for having this as the first DARK FURY record? What might you have changed about the record?

After years, I still like this album, although our debut full length was supposed to be "The Fate Worse Than Death". I wouldn't change anything on this record. It reflects 100% the stage the band was in 2004.

Can you describe (if possible) an ideal society?

White, wise and proud!

Europe has become a cesspit/mess with all kinds of different peoples/ethnicities flooding our borders....

How do you envision the future for Europe?

Looking at the mass influx of a foreign element to Europe and how Europe is losing ethnic and cultural unity, I am beginning to conclude that civil war is a very possible scenario.

Judging by DARK FURY's song titles and lyrics it seems you cover a wide range of topics from Philosophical beliefs, Anti-Abrahamic religions/dogmas etc... On your last (and most recent) record "Flooded Lands" there are such song titles as "The Modern World" and "Age of Madness" with quite deep nihilistic themes. Which particular "theme" would you say stands out most in DARK FURY's lyrics?

Dark Fury's lyrics are focused on the affirmation of the White Race, overmanship, criticism of stupidity, strength and struggle that the White Man fights every day to overcome his weaknesses. None of the topics listed has a higher priority.





Could you name 5 records which inspired you most?

No, I'm listening to a lot of different music; metal classic is only a small part of what I'm interested in.

Poland has a very interesting past with some truly outstanding bands who (for me, and hopefully many of the readers) defined an age and attitude. How do you find the modern "scene" in Poland? Which newer records from bands from Poland would you advise?

The contemporary Polish scene is 90% fashionable and silly bands, following the trend. Not transferring anything interesting with their lyrics and musically imitating well known bands from other parts of the world. Of course, there are still few old and newer bands that are more suited to my musical and ideological tastes. Selbstmord, Ohtar, Zmora and few others are worth to mention here.

You run the label Lower Silesian Stronghold... How have activities been in recent years with the label? Do you find running the label gets in the way of working with DARK FURY material?

Lower Silesian Stronghold has gained wind in recent years, the label has developed very well, and it releases a lot of records, cassettes, vinyl's and merchandising, both very famous bands in the underground and completely unknown but valuable bands. It's all thanks to you, and I thank everyone for their support and contribution to the development of the label. Of course, running a record label takes a lot of my free time, but I don't think it negatively influences my creativity and the work of Dark Fury in particular.

In recent years black metal has become very much affiliated with a lot of social media sites/networks such as Facebook. What opinion do you have of these sites? Do they simply serve a purpose? Or are they really just another facet of the modern world we could do without?

We could probably do without many modern inventions. However, I think that since they are and functioning, we should use them to promote our goals and ideas. In particular, to reach young people who know little about the old UG and the rules governing it.

What are the future plans for DARK FURY?

Currently we are planning to release split EPs with Moharebeh and Forlorn Winds. Also few live shows are booked. But honestly, future is always a mystery...

Last words are yours.....

We must secure the existence of our people and a future for White Children.

FUROR

FUROR hails from Argentina in South America

How are things currently for FUROR Narok? I see you have just had released a new CD "Ice Doctrine"
How has the reaction been so far for the record?

Hail! Yes, "Ice Doctrine" was recently released, on July, after many years of silence with this project. During the last winter, some moledies arised in my spirit, so I decided to record them, adding an old track guarded in darkness. I am satisfied with the final product, which keeps the essence of the underground, raw, aggressive, unpolished, natural, not seeking a pro sound. I think it is a good album, and those who listened to it have said good things so far.

FUROR is part of the Southern Elite Circle.

When did this union of bands and individuals form? And what is/was the purpose of the circle?

All the SEC members have a same conception of what Black Metal is. Regarding music and ideology, our bands may vary a little in concept: Nachtgeblüt focuses on elitist, nostalgic, baroque feelings; Ulfhethnar is a lot more aggressive and violent; Furor delves into National Socialism; Campo de Mayo is a knife in the heart of Marxism; Votz Daunor is paganism; Permafrost is the wilderness of nature... but all the projects share the ideas of forgotten values, honour, loyalty, virtues, will, elitism, and muscially all deal with deep feelings, hidden behind a raw distorted sound not for everyone.

You run and own the label Dark Hidden Productions (www.dark-hidden.com)

which has released some notable bands and projects such as Draugurz, Bilskirnir, Evil, Darkthule, Lasçowiec and many of the circles bands (FUROR, Nachtgeblut, Campo de Mayo, Ulfhethnar and Permafrost). Do you have many future plans for Dark Hidden? Are there any upcoming releases scheduled? When did the label form? And what were your intentions for the label?

DHP was created around the year 2000 to stand against all the PC trash that surrounded Black Metal around the world and specifically in Argentina. Our idea was to promote bands with ideals and to state that BM was not only music. All the bands we released were of our particular taste, both in music and concept, and we keep always delving into old and new bands from the underground, so there may be any news in the future. We are now working on the idea of starting to release in vinyl format and to open a Dark Hidden division in Europe.

What inspires you most to write lyrics for FUROR? Nationalism? Nature? War? Heathenism?

The first Furor work is mostly inspired on war, heroic deeds, the martial spirit of National Socialism. The new one is conceptually based on the Hanns Horbiger theories and his ice cosmogony, which were of great influence in the science of the III Reich. All the lyrics, the artwork and the whole inspiration draw heavily from his work, which was probably true, a hidden wisdom set in a black table for a selected elite.

Over the years I have returned to the Aryan Art / Furor split.
(I reviewed the split in Issue #2)

How do you feel about this split and the material presented on the split?

Although I wasn't really satisfied with it, I think it was a great triumph of the will, because we had a lot of obstacles that kept dealying its recording and completion. Musically speaking, I think that I could have done much better, but that was the way it was at that moment and it's part of our battles. Aryan Art did an excellent job, as always.

What are your feelings towards social media sites such as Facebook?

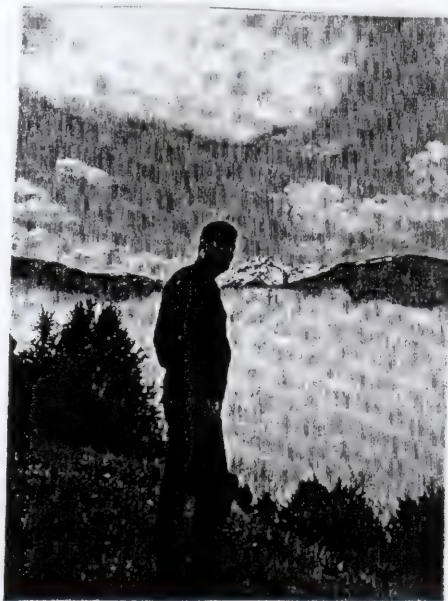
Despite the scorn I feel for social media, we are forced to use it since nowadays it seems to be the only way to reach people with news about releases, shows, our distro and such. We are an underground label from Argentina, that means we have to double the efforts so our stuff reach the right hands. Financially speaking, it's impossible now to work like we did in the old times, now everything changed. But, of course, you have to own social media for your purposes, and not be owned by it like most people do.

Have there been any plans for FUROR or any of the Southern Elite Circle bands to play live?

Last year Ulfhethnar played live in the mythic Hot Shower Festival 2018. And Votz Daunor was part of the Der Stürmer gig in Buenos Aires during 2017. There are no plans yet with Furor, but who knows, if in the future the instinct calls for it...

Which bands or projects inspire(d) you most and why?

A major influence to me was the Blazebirth Hall bands, both musically, with those deep, raw, mesmerizing, melancholic melodies which reach to our blood, and politically, as the personal position their members and their NS activism are an example in the whole scene. But there were also older influences such as Ulver, Darkthrone, Burzum, Isvind, Dodheimsgard, which were the first BM bands we listened and their influence is unavoidable.



I feel there are a lot of American/Canadian & Southern American bands nowadays writing some excellent music with some very impressive content such as Lascowiac, Sunchariot, Akitsa, Evil, FUROR, Draugur, etc....

How do you rate the European bands compared to the bands of the Americas and Canada?

All those are without a doubt excellent bands, and they seem to have a common essence, with a deep understanding of the spirit of BM. But in Europe there are also a lot of great bands, although it seems that most of them want to add something new into BM, to make some fusions with more nowadays stuff, whereas the aforementioned bands take the opposite way, returning to the old, raw sound of pure BM and deepening into it.

Do you have many future ideas for FUROR? After 11 years since the split with Aryan Art and now the new record "Ice Doctrine" Will FUROR work at a slow pace do you think? Or are these fresh ideas to be recorded soon?

There are no plans right now, but if the mountain winds bring forth some inspiration it will be surely recorded in the future without haste. We have no commitments but with ourselves, but the SEC members always heed the voice of the dead.

Interview over, feel free to leave some last words.....

Total respects for your work! We keep standing against a world in decay. Hails!



Hails CRG, When did SUNCHARIOT begin? And what were your original plans for SUNCHARIOT?

Hails to FEOHTAN zine, and all supporters/readers! SUNCHARIOT began in 2009. Right around that time, I (CRG) had started playing with my bandmate VJC from SVETOVID, again. Previously in 2005-2006, we had also played and recorded together for my first black metal project, LLYR. In 2009, VJC and I started SVETOVID. We practiced often and it was always very intense and spontaneous, while in the past (during our 2005-06 sessions) we had had different visions for what black metal we wanted to play, so we had not partnered up until then (2009). During these first SVETOVID sessions (Valhallan Dreams sessions), we wrote and recorded everything in what I call the "Brotherhood of Light Towers" or "Brotherhood of Light Tower Stronghold", which was a small home studio in VJC's apartment, on the 8th floor of this tall apartment building. It was like a giant cement prison of an apartment building and in our studio was there was a giant window. This window had an awesome view of Lake Merced, Park and the surrounding areas (which are very beautiful and there is little to none people and very few buildings to obstruct this great view). So VJC and I would just sit smoking cigarettes and drinking beer, blasting HONOR, LUT, WEWELSBURG (Russian one, not to be confused with newer Vinlandic project with the same name) or OGENSLAV (and many others of course) and just watch as the world went by. The window was like a throne at the top of the Tower, where we created music for the end of time. During these SVETOVID "Valhallan Dreams" sessions, I (CRG) started to learn bit by bit how to record digitally, because in the past (all the first LLYR recordings were made on a tascam personal 4 track) I had only recorded anything with analog, and with SVETOVID, VJC had done all the production stuff. So with the birth of SVETOVID, inspiration was at my door and I could not stop. I slowly started teaching myself how to use music programs and how to compose songs that way. I started SUNCHARIOT, SURT, and Brotherhood of Light Recordings during late 2009. The original plan for SUNCHARIOT was to create a solo Black Metal project that was unique yet crushing in sound and emotion but it was also a test for myself to see if I could make good black metal as a solo project.

You have been active in numerous projects aside from SUNCHARIOT. How would you differentiate SUNCHARIOT from your other projects?

Yes, I have many projects, SVETOVID, PANZERJAGER, SURT, LLYR, COSMIC BREATH, HAAR, and my newest project is called ASHEN HUSK. For me, each project follows a different path, sound-wise, themes/topics, because I enjoy and listen to so many kinds of black metal that it becomes hard to decide only on one style. Would I want to have one band that does every kind of style black metal? May be, but I don't think I could focus all the influences I have into one project so instead I have many. Each project has it's own sound and goals, and along with that, my general aim for each project is to be able to stand alone, as good black metal what ever the style may be. I am always working on something, and I think that helps my mind stay active, by always experimenting/trying new styles and ideas.

Lyricaly it seems SUNCHARIOT centers around Nationalism, Pride, Folklore & Heathenism. May be you could elaborate more on what inspires you to write lyrics and what topics or subjects are more prevalent than others?

Well for me, I have a hard time with lyrics, mainly just writing them. More recently I have put more effort towards my lyrics making more sense and having a clearer theme/idea. My newest SUNCHARIOT full length, "Bone Harvester", will have the lyrics printed in the insert art. As far as lyrical themes, Nature, it's divine beauty and it's power is one of my main topics/ places of inspiration. Obviously nature is a broad topic, so there are many parts of it that inspiring. I think at this point in my life, I appreciate nature more than I ever have. I grew up in San Francisco, California, a small but very populated city in Northwestern USA. So along with growing up in a city, I also grew up faster then I would have liked (drugs, illegal activities, other distractions that never helped my music). This along with other distractions, made the path to where I am, a slow evolution. Now in my life, my love and respect for nature is only matched for the love of my family and my passion for creating music and arts related. And with that love of family and nature, is where I make my connections to my history, my family's history, our history as a race. So in that way I see Nature, Heathenism, and even Nationalism as being intertwined.

You reside in the United States (Vinland). How would you explain living in the country which has plenty of contrasting cultures and peoples? Where does you family originate from?

I was born and raised in San Francisco, California. My father grew up an hour south of San Francisco, and his father (my grandfather) grew up a few hours North East in Sacramento, CA. My Dad's Dad's grandmother came from Northern Italy (Turin) and made her way to America on a boat. My Dad's mother grew up in Southern Oregon, from an Irish Family. My mother grew up in New Jersey and both of her grandpa's were from Italy. One of my mom's grandpas was born in Naples, Italy from an Italian/German family and the other came originated in Northern Italy (don't know which town exactly). My Mom's mom's family were from England. My last name is Irish, while many have also argued it to be Scottish. So all in all, I am a big part Italian, Irish (may be farther down the line in the past also Scottish), German, and definately English. For me the question of contrasting culture and peoples, at this point in the life of San Francisco, I can say that having some much outside cultures and influences does not help. How can one place in the world with some many different people's beliefs and ways of life, adhere to each and every ideal when there is obviously some overlap on many issues. It is basic math, that with less different cultures clashing their ideals against each other, that should equal less problems.

Black Metal has been tainted it seems with social media being involved in underground activity and culture. Can you express your personal opinion of social media and where do you think it fits in to underground culture?

I don't like/support/or use social media. It takes away all the substance of life and digitizes it

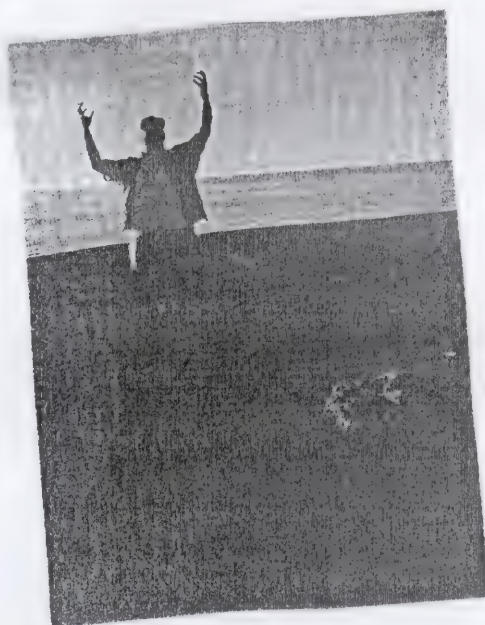
into information that fits into a "form" that everyone can understand(or "should" understand). The characteristics and qualities in friendship that one can learn about now, through social media, are the kind of things that you have to work for to gain, or rather connect with to gain. Life isn't a application you fill out, and usually the answers to these questions have meaning that one would never understand truly without context/ time spent connecting. Personally I don't use facebook or any other social media but I do use You Tube and Bandcamp for band and label promotions. But my main label and band promotion goes through Brotherhood of Light Recordings Website and all my supporting distributors: Klaxon Records, Werewolf Promotion, Winter Solace Productions, among others.

Can you explain how it is you record with SUNCHARIOT? What equipment do you use? Digital trackers/computers? Or old analog equipment?

SUNCHARIOT has always been a project I recorded digitally(there are a few exceptions, specifically session drummer on upcoming WANGELIN/SUNCHARIOT split). I use a BOSS Metal Zone pedal for guitar distortion. I swear by the Metal Zone, and will most likely never change distortions. I sometimes use BOSS Dr Sample SP-303 as a pre-amp and I also have a BLAXX Chorus pedal, which I have started using more because I hadn't been using it and it has a pretty rad sound. My guitar is an EPIPHONE SG, and in the past I have used a Gibson SG(just my luck this beauty was stolef from me), Squire Jag-master(this is the J.Mascus from Dinosaur Jr. guitar-I used this for "Sun Cross (B.H.S.) demo), Fender Stratocaster(used for Climbing the Avalanche), Epiphone Les Paul (I had two different ones of these, and I used one of them for SUNCHARIOT "Warrior of the Winds" and we (VJC and I) used both of them for SVETOVID "Valhallan Dreams", "Nature's Fury", and "Waiting for the End". I forget the kind of bass we used for SVETOVID but it was big black and rusted at the strings. The bass I use now is an Ibanez.

Your sound is chaotic, raw and somewhat reminiscent of Akitsa and the BBH bands from Russia (Just to use a few examples) Can you maybe elaborate on what bands (or projects) inspired your sound most?

Thank you, I definately appreciate that. Actually I never had someone say AKITSA, but I cannot complain with that. I have been a solid AKITSA fan since I got the tape version of "Soleil Noir", sometime around 2005-2006. I will never forget the first time I heard FOREST "like a blaze above the ashes"cd , literally the second the first song started, I had to restrain myself, it was the most emotional hard hitting repetitive and beautiful music I ever heard. So I had to hear BRANKALD, RAVEN DARK , and NITBERG, so I did and they still are my biggest influences. So along with BBH being my longest running inspiration, other bands I listened to alot when I started listening to Black Metal were BURZUM, DARK THRONE, KASTUR, LEVIATHAN, ILDJARN, DRUCKH, HATE FOREST, ABSURD, BILSKIRNIR, ODELEGGER, CAPRICORNUS, SATANIC WARMMASTER, MUTIILATION, WODULF, WULFHERR, EVIL, MOONBLOOD, PANTHEON, KRISTALLNACHT, VLAD TEPES, GRAVELAND, and there were definitely more.



SUNCHARIOT has released three full length records, a multitude of splits and demos. Which do you consider to be the most important work of yours? And why?

First, here is the list in order from beginning to now of the SUNCHARIOT discography. First demo was "Climbing the Avalanche", recorded in 2009 with session guitars on 1 song by Stare. Second demo was "Sun Cross (Blood Honor and Strength)", which was recorded in 2010 and during these sessions I also recorded the song that went on the Brotherhood of Light Compilation tape, 2011. Next was the debut SUNCHARIOT full length, "Warrior of the Winds" which was recorded during 2012. Next was 2nd full length, "Swirling Sunwheels of Everlasting Life", which is actually two releases I ended up putting all into one release. Originally, the second half of "S.S.O.E.L." was supposed to be a split SIVYI YAR, but for reasons out of my hand the split didn't happen, so I put that material with what was already planned to be "S.S.O.E.L." tape. "Swirling Sunwheels of Everlasting Life" was recorded during 2013, mostly. Next material I recorded was in 2014, and that was what became the 3rd full length, "The Path of Desolation". Then due many circumstances, I had a hiatus without any instruments to play or record with, so it wasn't til 2017 that I was able to complete the 4th full length, "Songs of the Past from Beyond". Just to clarify, because it seems people assume from the title that this was a compilation but that is not the case, this is the 4th full length, and it was also kind of symbol for me, that I still could do what I loved to do. After that in 2018, I started working on the material that would become 2 splits and full length, first was SUNCHARIOT/SANGRENATOR split, which came out in Jan of 2019. SANGRENATOR is a good friend's solo Black Metal project from Portland, Oregon (he also plays in ROHIT and L'Acéphale). Next release was split with LASCOWIEC, which was a long time coming, my material was recorded during 2018 while the LASCOWIEC song was taken from BOL comp tape from 2011, because that LASCOWIEC song "Ulfhethner" is a true epic and needed to be re-circulated through this new tape split. I also reissued both of the first 2 demos and the song from the BOL comp tape onto one tape, SUNCHARIOT "Sun Cross (Blood Honor and Strength)/ Climbing the Avalanche". This reissue compilation tape was released in late 2017 and is still available. The 5th SUNCHARIOT full length, entitled "Bone Harvester" is out on tape from Werewolf Promotion/Brotherhood of Light, available for download at the SUNCHARIOT band camp and soon out on cd through Southern Plague (Summer/Fall).. SUNCHARIOT split with WANGELEN of Chile, "Lunar Misanthropy" was also released on tape the same day as "Bone Harvester" by Werewolf Prom.. Walpurgisnacht 2019. Currently I am completing new SUNCHARIOT material for split with HADAK URA from Wisconsin. It will be coming out on CD through Darker Than Black/ Winter Solace Prod., and tape through Werewolf Promotion (may be another co-releaser, NOT sure yet).

So back to really answering your question, I enjoy every album specifically because each one represents a certain time in my life. So if I listen to each album, and it takes me back in time and reminds me of the good, bad, painful, sad, and better times.

You run the label Brotherhood of Light which has put out tapes from Lascowiec, Cosmic Breath 88, Surt, SUNCHARIOT, Svetovid and a number of other projects. When did the label begin? And what are your aims for the future of the label?

I started the label in 2009, when I started SUNCHARIOT and SURT. What I want for the label, is to continue to putting out tapes, finding new projects that I like and want to support, continue doing the distro through BOL website, and hopefully let the label grow, as a business, so I can start affording to do CDs then eventually vinyl.

What are your future plans ? (If any) with SUNCHARIOT?

Future plans for SUNCHARIOT...Just keep on doing what I am doing now, writing and recording music for SUNCHARIOT, working on my newest solo project ASHEN HUSK, and working/starting on my new live project with the other 3 members. This project is yet unnamed but we will hopefully be playing a few shows in Bay Area and definately have a demo this summer,

Can you express your ideal society? Do we need to revert back to an old Pagan system? Or would this world be better facing its "end" and being rejuvenated once more with a new set of ideals, codes and doctrines?

Ideal society is basically something of fantasy or dream, I mean I could say what I wish everything was like or could be, but there are still alot of changes that need to happen for anything to start being anywhere close to what I would prefer.

The final words are yours....

Hails to FEOTHAN Zine, and thanks to all readers and supporters.

Caverne had a productive few years some time ago with their first demo tape "Des Tréfonds Du Haut Bois" which seemed inspired by the likes of Burzum or a host of other French projects from the 90's. The demo certainly was impressive and what was to come soon after was just as impressive in "Chants Des Héros Oubliés" which also stuck around that Caverne seems to have had got right.

impressive and what was to come seemed to have had got right.
to a sound that Caverne seems to have had got right.
The album begins with "Le Glaive" which sets the tone with shrieking feedback which soon descends into a fast paced riff and a blasting beat. Nearly (and almost instantly) there's a massive "nod" to Seigneur Voland it seems the vocals either...
with the hypnotic riff which ignites the feeling of a bygone era. There's zero subtlety to the vocals either...riff
sound very much Vikernes inspired. The song soon slows down and we're greeted by a more upbeat "rocking" riff
which teases the listener and soon finds itself in the fold perfectly. There's a really cavernous quality to the production which is far from clean or over-produced. If anything, the production is very "warm" and analog sounding. One can hear the bassline rumbling underneath the drums and guitars perfectly which is a massive bonus to my ears. The vocals, ever-present and commanding without being irritating or "over the top". It's very apparent that Amertume is a solid musician as he handles all instruments and vocals on this record very well. His modus operandi can sound a little improvised in stages here and there but that just adds a great amount of charm to the composition and overall atmosphere to the album. The track works around the three or four riffs perfectly well and really it seems that Amertume is invoking an ancient atmosphere and channeling the spirits of the past here with a track that 20-25 years ago could have fitted on a number of very impressive records we today call "classics" and, for good reason. The next track "Moisson Eternelle" soon opens up with much of the same (which means) a clear inspiration from Kristallnacht and Seigneur Voland. Vocally, once more, it seems Amertume is delivering what is needed to aid the song and certainly doing it well. The second riff follows and sounds like it could have been used in a multitude of great records from the past. Again, the atmosphere here is outstanding and the whole song has such a fluidic (if somewhat obvious) flow to the track. There seems to be some inspiration from the old Finnish scene; such as Sargeist, Horna or even Satanic Warmaster in places but it's not completely obvious or shamelessly apparent. Much like Blakulia, there's a real driving energy in Cavern's performance that is rare to hear these days as I feel a lot of bands/projects play it very safe and sound somewhat "watered down" which is something that doesn't seem at-all apparent in Cavern's music or performance. There are plenty of changes here and something that isn't mentioned above, there's not much that gets in the way of the performance which is there in the track ...like I mentioned above, there's not much that gets in the way of the performance which is certainly spirited. The bass once more seems to be apparent which is certainly refreshing in a black metal record.

certainly spirited. The bass once more seems to lead straight forward.

The third track "Rys D'Or Et Coquecigrues / Sentiers Nouveaux" opens once more with a more straight forward "rocking" beat and some great folk vocals from Amertume. It seems there's an inspiration in part from Isengard, Bathory or even Helheim. A far more precise composition soon leads the way to a more melodic "heavy metal" esq riff which really works next to the previous riffs. Once more, Amertume seems to know his craft and really brings to the table many different facets to the track. There's a slightly more fragmented (maybe even) improvised approach to the track here which really gives off a more "loose" and somewhat "punk" atmosphere to the track. Once again, the track seems to weave a whole host of riffs to work alongside Amertume's precise and tight drumming. Its clear Amertume knows what he wants from the compositions and he seems to deliver the riffs and segments so very well to bond and make a cohesive and very tight "whole" to the tracks. Around the 7:14 mark the song finds a silent space and the track evolves into a more ambient-folk esq piece which invokes feelings of longing. There's an over-riding connotation of someone or something walking away which make sense when looking at the title "Sentiers Nouveaux" or in English "New Trails" which really tells a story in itself in its somber melody. Track four "Amertume (Petit Matin Et Gueule De Bois)" begins with a blasting beat and (once more) an obvious inspiration from Seigneur Volland and Kristallnacht. Once again noticeable is the bass playing which seems to rear its head once more. The riff changes and switches of directions featured here that is irregular in today's music which can sound together. There's a certain atmosphere once again featured here that is irregular in today's music which can sound contrived and "plastic". CAVERNE sounds devoid of this, everything sounds very real, full of emotional charge, with no let-up's or meandering in sight. The final track "...Si Loin Qu'Elle En A Peur" then begins. The song opens with a folkish ambience which works around a simple yet effective riff which is accompanied by drums and an effective bassline. The song soon opens into a more upbeat piece which soon evolves into a distorted guitar riff accompanied by a blast beat. The track then descends into a more subtle manner at a slow/mid pace. It seems somewhat interesting as Amertume seems to work around just a few ideas (such as is similar with Widar/Bilskirnir) but seems to make something simple sound so entrancing and interesting. If anything it would have been good to hear Amertume incorporate some folk influences in places or maybe how to compose and invoke an aura of the forgotten spirit of what black metal once was. Amertume's passion can be heard throughout the record and the whole record acts as an "ode" to the past while not being contrived or something that is "cut and paste" from the thousand's of bands and projects that came before. Hopefully 2020 will spawn a new record from Caverne.

Blood Tyrant - The Realm That Brings Forth Death

Blood Tyrant are a two piece project from Holland (The Netherlands) who have had a productive few years with their first release "Night of Bloodmoon" which surfaced in 2016. Soon after came the full length "Aristocracy of Twilight" and Blood Tyrant (for me) had certainly found their sound. Soon after came a few split releases in 2017 and now comes (in 2019) the next release "The Realm that Brings Forth Death" which was co-released between Skyggeraich Productions and Tour de Garde. Side A opens with the track "Centuries..." which starts with a droning Skyggeraich Productions and Tour de Garde. Side A opens with the track "Centuries..." which starts with a droning ambience which is soon accompanied by roaring thunder. There's a desolate feel to this track, an unknown aura which really works perfectly to create an atmosphere of darkness and mystery.

Track two "Crossing the Umbrous Expanse" opens with a set of high vocal screams and a blasting beat accompanied by a tremolo riff. The sound instantly is low-fi and raw ...but very atmospheric and mysterious. The vocals serve the track well but are quite high in the mix here. The riffs present are well chosen and the track works around a few riffs that seem to invoke the sound (in places) of Sargeist, Graveland or Mayhem. The keys are clear and feature quite high in the mix. There's an aura of old Satyricon, Emperor, Limbonic Art and also Nocturnity here too ...Clearly Blood Tyrant's influences once again dwell back in the 90's early 2000's. Track three "Mysteries of Cosmic Magnitude" then opens with a synth/keyboard part and a drum count from The Specter. There's instantly a darkened and medieval vibe to the track which should serve as no surprise with Blood Tyrant as they seem to capture a medieval aura perfectly once again here. The riffs are a little buried (however) in the mix and there seems to not be a bass guitar present (or, if there is it's buried beneath the drums and vocals). The riffs (however a little buried) certainly do their job at creating a miasmic and dismal atmosphere. There are some leanings here towards old Emperor and Mayhem with some of the compositional traits in the track and overall atmosphere. For this, the track certainly shines and so far from Side A there has been three solid tracks that should not be ignored by anyone who worships the Old Norse scene from the 90's. The next track "Born Without Blood" opens with a mid-paced riff which is soon accompanied by the vocals. There's a simple beat that seems to flow throughout the first section of the track which invokes a hypnotic feel and that which has been used many times before to build upon the structure. The song soon descends into a full drum beat and riff accompaniment that sounds like something Graveland might have used on "Carpathian Wolves" some years ago.

The next track "The Realm That Brings Forth Death" starts off with a slower section that is once again accompanied by vocals. The riff sounding something like Euronymous may have invoked in the glory days of Mayhem with a dirge like atmosphere. Soon on, the keyboards/synth come to the fore and provide the backdrop for the miasmic diatribe that exists in the track. The song switches from riff to riff and the drums serve their purpose perfectly in changing the ideas to suit the atmosphere. The song finds a "break" in proceedings with a swirling synth lead part and a low spoken/chanted section. The song soon returns to the original ideas present in the track and the "interlude" section serves as a great reminder than Yrch Malachi and The Specter certainly know how to invoke certain atmospheres. The final track "Lugubrious Destiny Unfolds" (Into Lost Reality) opens once more with a tremolo riff which could have been used on 101 albums before Blood Tyrant even came into existence BUT the spirit of Blood Tyrant is certainly what holds more weight than the riffs being wholly original or "new" in many ways. The vocals again are a factor which could well have been turned down a little lower in the mix and given way for the guitars and a decent bass sound (a bass sound to my ears that doesn't even exist) That being said, the atmosphere is still the dominant factor here and the riffs are certainly doing the job along with the drum beat keeping things in place. "Lugubrious Destiny Unfolds" (Into Lost Reality) certainly is the weakest track on the record not really doing much apart from (in part) following the regular steps that were carved out many years ago. The whole track sounding a little glued together and a little jagged in stages which made the composition somewhat forgettable and sterile. Overall "The Realm That Brings Forth Death" is a decent record that is slightly hindered by a few aspects such as elements of the mix.



ELITISM is a solo project of HGH who has been involved with the label Honour & Hate and various other underground activities.

So HGH when did ELITISM come into fruition and what were your initial aims for ELITISM?

I started to forge ELITISM in 2011. I wanted a continuation of the atmosphere of THE TEMPLE OF FULLMOON, especially VELES and INFERNUM. During the same year, a Split-album had been concluded with ORDER OF THE DEATH'S HEAD, so I returned and achieved some music parts and the first ELITISM demo was ready. The split album has been released in 2012 on CD, sold out in a couple of days, and re-released later by DARKER THAN BLACK on vinyl which sold out as well. During that period, the main goal was to bring back the flame and feeling of the old polish NSBM scene.

Your label Honour & Hate has not been so active in a few years...
What future plans do you have for the label?

Honour & Hate is still on standby because of a need of time. I'm involved in a lot of musical stuff and time was missing for accomplishing everything. I hate rushing things in music, so it was mandatory to put on hold H&H. In co-production with WEREWOLF PROMOTION, H&H will return for the production of the upcoming ELITISM album.

There are today many interesting acts from France such as - Caverne, Blakulla, Cenotaphe, Malsaint, Elitism, Vermine, Aktion Totenkopf, Order of the Death's Head etc... (Plus some others)
The French scene of the 90's/00's was indeed very interesting (and radical)
Do you think that scenes like those in the "glory days" can exist anymore with censorship very prevalent in today's society?

Of-course, There are always alternative ways to spread a message within music. We can count on tons of worshipers too; devoted people are still plenty in our scene. Labels work together; supporters also want physical copies of releases. Where the censorship may be strong, we are stronger. The ASGARDSREI festival is a good example of this.

This scene can exist...
For example, most of the stuff where I'm involved is sold out.
So yes, this scene still exists and we have many people supporting our acts.

Your last full length "Quand l'étoile de David Brûlait" was released in 2018. The record featured a 20+ minute track as homage to the mighty Veles.
How important were the TTF recordings as inspiration for that record?

It's the main influence.
Praising of values that have mostly been lost today in Black Metal.
Fueling the fire : the continuation of the old spirit.
The main "difference" is my clean vocals, the biggest identity of ELITISM.

Can you name 5-10 records that inspired you most?

Every Burzum albums, especially the eponymous album and Hvis Lyset Tar Oss
Veles - Black Hateful Metal
Infernum - Taur nu Fuin
Fullmoon - United Aryan Evil
Branikald - Rdyandalir
Darkthrone - Under a Funeral Moon
Satyricon - Dark Medieval Times
Arditi - Omne Ensis Impera

On the other hand, ironically, most of the stuff that I listen to are Dark Ambient, Dark/Neo folk, Martial, Classical music and some electro projects (deep and dark minimalist techno for example).

I was shown a new track of ELITISM only today (24th March MXXX)
How far into the process is ELITISM for a next full length album?
Are you still in the compositional stages or is the record complete?

Most of the album is completed; I can say 90 % of it. I don't like to rush things. It's a good way to wait and going back on some tracks after a certain time, it brings maturity to the compositions. The album will be released this year for sure.

"Quand l'étoile de David Brûlait" certainly has a very "direct" title once translated to English.
Did you (or have you) faced any problem with ELITISM?
Do you feel that Black Metal has become weakened from the past?

Mostly censorship on the internet, but that's not a big problem. ELITISM is well known now. The labels who stock my releases run sold out very quickly, I'm not dependent from regular social networks, it's just a "plus" if it's used and it bring a faster sold out. The only big problems that I had in the past were a CDs seizure and their destruction by the German authorities. I think our scene is getting stronger and stronger, as I wrote before; you just need to have a look on events like the Asgardsrei or the Hot Shower Also, some bands/projects bring maturity to our scene by promoting political activism and a certain weltanschauung.

You were/are a part of Aktion Totenkopf along with Sun of Malsaint.
Are there to be any further recordings with AT? Maybe you can update the reader with information concerning the project?

Aktion.T is a duo with Sun. It's a BM project which brings much more of a primitive/direct and straight forward approach than our main projects. Musically it's still old school and the tracks are just few hours of recordings from improvisations. No revisionism of the History in the lyrics, it's just pure hate in its primal form. A compilation has been released a couple of months ago on CD. No plan for the future, we're too much involved in our other projects.

I know you have done mastering on some recordings in recent years...
What equipment do you use to record with ELITISM? Are you more a fan of the more modern Digital way of recording or the analog trackers from yesteryear?

In some way I use both. That's almost 15 years that I use the modern equipment of DAW, it save me time and place, but I use some analog tricks for my sound. For example I'm record through my DAW then I play on a Tape what has been recorded and I send the audio signal to my DAW. I'll have the "imperfection" of the analog sound. These kinds of tricks work well.
Black Metal needs a warm sound with cold riffs.
I hate the clinical modern sound; there is no soul, even with good riffs.

It's clear to hear in ELITISM that you were inspired by Kristallnacht/Seigneur Voland and many of the Concillium bands. How important do you feel those recordings were for many of the projects I have listed above?

It's a big part of my main influences with bands of TTF and BURZUM.
For almost 20 years I've lived in a little town next to Toulon - the town of the bands of the Concillium. Naturally, we know each other personally, especially Xaphan who became a friend. He wrote the lyrics for a track on the upcoming ELITISM, the lyrics have been used on my other main projects "ANTHEM" (a Martial - Industrial project) too. I've composed for one of his ambient projects "NATURE MORTE" and we prepare some other stuff together for the future. Also, I've composed the intro and interlude for the new concerts of SEIGNEUR VOLAND. In actual fact, the cycle is complete.



What future plans do you have for ELITISM and Honour & Hate?

The release of the new ELITISM album "Requiem pour une Race mourante".
The Honour & Hate website will be updated soon and it will be a source for all of my musical activities, big focus on ELITISM and ANTHEM.

As a final question:

If possible - Can you describe your ideal society?

And do you believe we have ever come close to achieving this ideal throughout history?

A strong authoritarian state that brings Socialism towards a community: of the Blood.
This Socialism state needs to guarantee a decent life to its People, Transcending and passing the love of Traditions to the young generations, Blood & Soil against individualism and materialism.
Yes, This ideal has been achieved in history, for a certain period, yes, by National Socialism. As the eternal truth, our doctrine is in accordance with the laws of Nature, that why we will triumph.

Salutes HGH, thank you for your time.
Final words are yours....

Thanks for your time and your support. HH!
HGH

DRAUGURZ

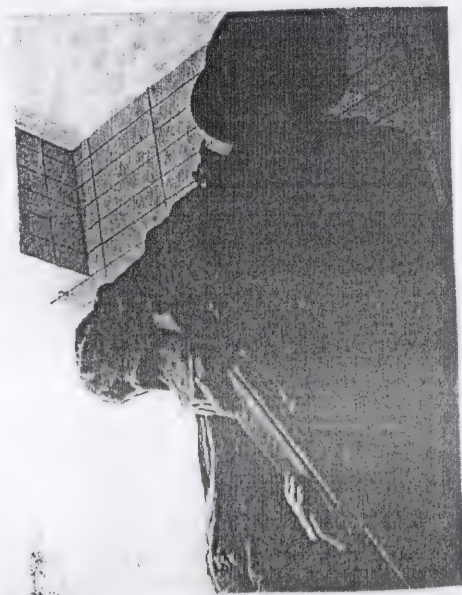
Hails Gaurhoth, DRAUGURZ has been active for many years.
How did the project come to be? What were your original ideas and intentions?

Hails!
Aye, Draugurz has been around for a quite some time, but it was also inactive for most of this time. The first recordings date back from the late 90s, but I didn't think those early demos were good enough to be released. I first shared my music with the world back in 2001 through a website called mp3.com, after I bought a drumkit and was finally able to record all instruments as a proper "band".

The intention behind the project, at first, was simply to take part in the pagan wave that swept our generation around that period. I was playing in thrash metal bands as a younger teenager, but at some point my interest for playing music and for metal in general started to dwindle. When I learned about that early NSBM movement everything changed though, there was a deeper meaning behind that type of music. Creating music was no longer a pointless exercise in self-indulgence, it became a means to an end...

It's very evident who DRAUGURZ's inspirations were...
Can you remember the feeling you had when first hearing Burzum or Dakthrone back when you first discovered these bands?

Sure, those early Norwegian black metal bands had quite an impact. But it was the mid-late 90s already when I learned about them, so my experience was not mediated by any of the early "satanic heavy metal" aesthetics commonly associated with the genre, but by the pagan-ns renaissance led by Burzum. The Norwegian scene was already going downhill at the time, so I quickly moved on to NSBM, which was a rather new and exciting phenomenon. All the immersion and the feeling I got from the music back then revolved around this concept of a spiritual revolution grounded on pagan and ns values, a revolt against the modern world, a return to a more authentic mode of being, the unconcealment of primordial forgotten truths...



Although DRAUGURZ has been active for many years there has not been a great deal of output. Is there any reason for this? Or is time simply an issue for you?

Well, as I said, Draugurz was inactive for a really long time. Back in 2006 a couple of tracks were recorded for a split release, and after that the project went on a long hiatus. I could no longer see any point in making music, it was the time of the Myspace wave and there were just too many bands, and it all started to feel soulless and meaningless. At the time I thought it was more dignifying to keep my distance and to not have a musical project at all, since everybody seemed to have at least half a dozen of them. My main interest was never the music anyway, but the ideas, so I continued my quest by following a different path and focusing on more intellectual activities and goals.

After 11 years I hear there is to be a new release from DRAUGURZ.
Can you tell me more about this revelation?

It's a full-length album called Elbenopfer, already available on Darker Than Black Records. Most of the music and lyrics are rather old. This album should have been recorded around 2004-2005, but for some reason I decided to focus on a couple of splits around that time, and after that my interest for music was gone, for the reasons I explained above. More recently, however, I felt like bringing Draugurz back to life, as a means of expressing my findings, but I decided to start by recording and releasing these old songs. Elbenopfer is, in more than a way, a yell from the past... The next Draugurz album will be something new and way more meaningful.

Can you name five records that inspired you most to begin DRAUGURZ?

Burzum - Hviss Lyset Tar Oss: Some of the most evocative and atmospheric music I ever heard.

Burzum - Daudi Baldrs: This album was important because it made me realize the function and importance of the myth. The myth of Baldr was recounted as to provide a foundation for the pagan movement we had going on at the time, and suddenly the old traditions were speaking directly to us and guiding us through all the chaos and groundlessness of our experience as modern human beings. That was when I perceived that the pagan wave linked to black metal music was touching something serious and real, that it could be more than just another silly trend in metal music.

Immortal - Diabolical Fullmoon Mysticism: Great atmosphere, this album was one of the first Norwegian black metal albums I ever heard (together with Mayhem's De Mysteriis Dom Sathanas, another great album) and it really had a huge impact - even though it's quite embarrassing to admit it, in face of what this band represents in the present...

Absurd - Asgardsrei: It sounded so raw and ugly at the time, but it was also so captivating and powerful. The definitive NSBM album in my experience.

Veles - Night in the Bare Mountain: I chose this one to represent Polish NSBM, which was important for a while around the late 90s and early 00s.

Europe (and European people) are currently feeling the full force of the tyrannical oppression of the European Union. How do you see the future for Europeans? Where is the starting point in resistance?

Any future worthy of having depends on the collapse of the current system, this should be pretty clear at this point. The good news is that it's coming down on its own, as it's an unsustainable monstrosity, an abomination that will consume all resources until there's nothing left, and so it will starve to death. The starving process will be slow and painful though, so we better brace ourselves. Our challenge is to live honourably amidst all the chaos and decay, and to survive the coming storm...

Staying away from all the filth out there as much as we can should be the starting point in resistance. It's a means for individual salvation and also for speeding up the collapse process, increasing our chances of survival as a species.

Can you express in so many words an ideal society?

European tribal societies from before the Neolithic revolution are most likely the closest to an ideal we can ever hope for. Currently we're way too distant from that though, so realistically speaking I'd say Bronze Age and Iron Age barbarian European tribes. Life was tough back then, but certainly much more meaningful...

Black Metal now has become a trend for record-flipping opportunist and ridiculous consumerist culture. (The very thing it always was against)
What do you feel about things in 2019?

When people in Norway rebelled against the death metal trend, death metal was still a long way from the cringy phenomenon black metal is today. I'd say it's time for us to move on. I don't care for black metal at all; let the retarded kids have it and make it their thing if they need to. It's just a label anyway, who really needs it? who cares? We have more serious things to worry about...

Looking back on your past work how do you feel about the records of yesteryear?
Is there much you would change?

It's hard for me to listen to my old music. Some of it I enjoy for nostalgic reasons, some I can't stand. I like most of the early stuff on the "A Yell from the Past" compilation. Those early demos were raw and amateurish, but as honest as it gets. There was something magical about that era, every time I play those songs I'm taken back...

The split with Woodsmarch bothers me the most, I disliked the mixing some guy did for that release, and I really dislike that era in general, around 2006. It also took almost two years for that album to come out after it was recorded, and when it did I wished I had never recorded it in the first place. The Woodsmarch side is quite good though, if I remember it well.

I'd certainly like to change a lot of things, in my music and my life in general, but we get to learn to live with our past decisions I guess... amor fati!

The final words are yours...

Thank you very much for the interview. Heil unser Ahnenerbe! Heil Wotan!

Pagan Hellfire

PAGAN HELLFIRE is one of the most long running Canadian black metal bands/projects. So, Incarnatus, how long has PAGAN HELLFIRE been active for? And what was the original idea for the project when you began recording under the moniker of PAGAN HELLFIRE?

It's been active for 24 years. The original idea was to simply play what we thought was pure Black Metal and express our visions of darkness, evil and hate. We were rather young at the time and only had exposure to a handful of early 90's Black Metal bands, but it was enough to conjure up our first ideas. Looking back, I think it was a good thing to have a somewhat limited exposure to Black Metal as it gave it all a greater sense of mystery. Every album you owned then was precious.

Canada has an array of interesting projects who predominantly seem to have their lyrics centered on Nationalism, Mysticism, Nature and Pagan/Heathen Pride. Why do you think this region of the world spawns such influence?

Canada has a lot of natural surroundings and most people live either directly within it, or don't have to travel too far to be surrounded by it, so it's not surprising that nature is a dominant theme for many Canadian Black Metal bands. The vast, isolated landscapes and waters are a powerful source of inspiration for myself and many others. I suppose it's normal for Pagan Pride/Heathen Ancestry to be not too far behind the nature theme. They are intertwined. Regarding Nationalism, I see more of these expressions from Quebec-based bands, which seems logical.

PAGAN HELLFIRE has been active for many years now and with a multitude of full length records, splits and EP's it seems you are still very active. What inspires you mostly to create? Do you follow a set of rules applied by yourself for recording? Or are things more impulsive? Also, what kind of gear/equipment do you record with?

After all this time I can only conclude there is an inner flame that burns, sometimes bright, sometimes dim, that pushes me to continue with this creation. Sometimes I am not sure why. I have thought before that there are many logical reasons to not bother anymore. But it's like this distant call that sounds from within. It's a part of me that I have to acknowledge. For recording and writing, there are no rules, except if I don't feel a song or riff is 100% in my eyes then don't use it. I don't want filler parts in my songs anywhere. Equipment wise, nothing worth mentioning that would add any value to the end result people hear.

You have mainly worked alongside Tour de Garde from Quebec, Canada (Run by owner OT/Akitsa) How long has your friendship/partnership been active for? It seems as though OT is willing to promote and release PAGAN HELLFIRE's work for many years now. Would you work with another label or do you feel TDG works perfectly for PAGAN HELLFIRE?

Since around 2005 OT and I got in touch likely through trading and I recall mentioning that I am working on a new album, which was "The Will of Night", and he offered to release it on CD. Since then I consider Tour de Garde my primary label. I work with other labels on occasion for different kind of releases, but my full lengths are normally always through TDG, in multiple formats if possible. Tour de Garde is the best label for PAGAN HELLFIRE and I want to continue to do my releases through him. Honestly, he has done a lot for PAGAN HELLFIRE and has always supported the project even when no one really gave a shit.

Can you explain your most predominant lyrical features in PAGAN HELLFIRE lyrics? Also, who/what inspires you most lyrically?

The lyrics mainly revolve around nature, darkness/light, isolation, what I would call spiritual journeys through different levels of existence, hatred towards the modern consumerist world. I can't say there is a specific person, book or philosophy that inspires me lyrically. Nature probably plays the biggest part, but it's a combination of experiences, surroundings, daily life, music, etc.



Julius Evola once wrote -

"America ... has created a 'civilization' that represents an exact contradiction of the ancient European tradition. It has introduced the religion of praxis and productivity; it has put the quest for profit, great industrial production, and mechanical, visible, and quantitative achievements over any other interest. It has generated a soulless greatness of a purely technological and collective nature, lacking any background of transcendence, inner light, and true spirituality. America has [built a society where] man becomes a mere instrument of production and material productivity within a conformist social conglomerate"

How would you describe this text best? Do you feel Evola understood the "modern world" and the consumeristic/capitalist approach of the west well?

The text speaks for itself really. It's a rather accurate summary of Western civilization, America and modern society. It has been this way for a long time and it will continue to be this way until it turns on itself and implodes. Spirituality and characteristics which give life any sort of basic value and meaning have been traded long ago for money and status.

Social Media seems to have crept into underground "culture" and those who once would have despised such platforms are now adhering to the "status quo"

What are your opinions or thoughts concerning such decisions/actions?
Are such platforms necessary?

Such platforms are 100% not necessary for Black Metal bands or labels. There are other ways to share information and updates, like email newsletters, official websites, forums. But the reality

is that these new platforms are convenient and the people who support you are probably already on there, so I can see why they are used, but it's definitely not necessary. In general people want information pushed to them where they are, they don't want to go looking for it. But I don't know, seeing a supposed "cult" band posting on Facebook...a lot if not all of the magic is lost.



Has there ever been any suggestion of a live PAGAN HELLFIRE performance? Is this something you would be interested in?

I have been asked to play live a few times, but since the beginning it has never been an option. For me Black Metal is best suited for solitary listening and in private, not at a club or something.

Could you name the five most important black metal records you have heard in the last 25+ years?

Mayhem "De Mysteriis Dom Sathanas"
Vlad Tepes / Belkêtre "March to the Black Holocaust"
Ulver "Bergtatt"
Burzum "Filosofem"
Graveland "Thousand Swords"

Your last record "At the Resting Depths Eternal" was released in 2018.
What is next for PAGAN HELLFIRE?

I am working on putting together a release of the first 3 demos and perhaps some unreleased stuff. It may be spread across several releases or released as a double CD/LP. We'll see how it unfolds. I don't have any plans for new material at the moment. I have to think about what comes next.

Thank you for the interview Incarnatus, the last words are yours...

Thank you for the interview and interest.



Hails Athalwolf, WOLFENACHT began many years back in Corfu (A small island off from the main land of Hellas/Greece) what were your initial ideas for WOLFENACHT? And what do you remember about those early days?

Your first full length Heidentum was released back in 2002.

What are your opinions of this record when looking back almost twenty years later?

Heilgruß

What do I remember? Well, the biggest spark of what I can recall from those times is personal and not involving Wolfnacht at all. Yet, I can still remember recording the demos in my glorious Fostex 4 track tape recorder. Most of my early stuff was almost improvised, with each song being composed and recorded within 15-20 minutes.

Now, about "Heidentum", it was a quite nice debut with a fair amount of inspired moments and a crappy production.

You have been active in some other projects over the years such as Zofos, Ravenbanner and Der Stürmer. For me, there were many great projects from the early 2000's in Greece (The Shadow Order, Der Stürmer, WOLFENACHT and so forth) Also some interesting projects from yourself, Saturno and many others. How do you feel about many of those early tapes from some of the bands/projects mentioned above?

Zofos is still active. As a matter of fact, you are the first to know that I have started creating a new album. I have no idea when it will materialize but I can surely tell you it will be a surprising return, going a step further from where I left things in "Therianthropy" 7ep, which was released back in 2013. Concerning the rest of my contributions to the "scene", I have played with The Shadow Order for a short period of time and together with Saturno and JVH of Der Stürmer we formed Ravenbanner, as a result of their visit in my home in Corfu, where we recorded some songs and decided to release them. In Der Stürmer I was not a member, just helping with the drums over the years, mainly for live shows but also for some recordings. If I had to feel something about the majority of those early releases, that would be nostalgia, mostly because there was a certain atmosphere back then that is truly missing nowadays. Though, the actual releases themselves are not really worthy of listening anymore, if you ask me. There are just honest representations of our youthful wanderings that later became the fertile soil that we still plant our creative seeds, to this day.

What are your general opinions of Greek Black Metal? Do you care much for the old "classics" such as Varathron, Necromantia etc?

Sure, I still listen to the 90s classics of Necromantia, Varathron, Thou Art Lord and (rarely) Rotting Christ. While there was some really interesting stuff happening back then, after a while all the "major" bands lost their appeal and either changed direction or run out of inspiration (or both). About the newer BM bands from Hellas, I have no interest, to be honest.

Can you name 5 albums that influenced you most?

From the top of my head:

Burzum - Hvis lyset tar oss
Darkthrone - Panzerfaust
Landsker - Rock gegen Oben
Penitent - The Beauty of Pain
Ordo Equilibrio - The Triumph of Light...

Maybe they are not all direct influences to the Wolfnacht material but they surely did influence my music perception in one way or another and I still listen to those on a regular basis.



What equipment do you use when recording with WOLFNACHT? Have you had many dealing with analog trackers or do you tend to work around a more modern technique such as digital trackers and/or studios that are available?

I have my personal studio; nothing too fancy, just the basic stuff that fits my needs.

It's mostly built on a digital environment because it's more convenient, flexible and with low maintenance costs. There is really not a big difference in analog sound with digital nowadays, especially with the huge technological leaps in analog emulation software. I guarantee most people could not tell the difference if the same recording is ailing best between analog and digital, let alone the black metal fans who think that every shitty sounding recording without any high frequency content is analog, while anything with a crisp top end is digital. Ignorance is bliss!

After visiting Corfu last year I had read some of the history of your island...

Unfortunately after visiting the main town Centre i was "greeted" by lots of ANTIFA graffiti and some very run-down and dirty areas. What happened to the town so that it has become like this? Has Corfu been fairly "liberal" in the past with foreigners?

People consider themselves liberal until the day they will have to face the real-life consequences of their own stupid and degenerate theories. Corfu is unfortunate enough to host several university departments that act like a magnet for those robin hoods of social faggotry, also known as the "Antifa". These nests are full of psychologically-oppressed humanoids craving for attention, most of the time totally unattractive to the opposite sex that they have to resort to homosexuality in order to cure their desperate need of acceptance and intimacy; additionally, the heavy use of drugs (that is at really high rates in the island) further leads them to (self-) destructive behavior which they dress in the ideological cloak of cultural Marxism.

Corfu has its own anarchist squat, where these parasites live together with immigrants from Pakistan, Nigeria and other noble countries in really unsanitary conditions, comparable only to a pigsty (at best). Their catastrophic mania (fueled by their personal despair and brain-damage) has spread to the whole city centre, with severely damaged buildings of both public and private property, and walls full of sleazy slogans and graffiti against Fascism and Patriarchy (daddy issues intensify... ha!) One day they will clean everything with their tongues and then straight to the mental asylum until they are cured of the leftist disease.

You have just had the new record "Eine Flamme im Dunkeln" which i believe translates to "A Flame in the Dark". Can you describe the titles meaning and the inspiration which served most philosophically (and musically) for the record?

That's correct. "Eine Flamme im Dunkeln" consists of 8 tracks. 6 of them are part of a poem collection of Karl Maria Willgut that describes the Epic Saga of the Knight Seyfried, blended with a lot of Mythological elements from the Scandinavian and Germanic Lore and some deeply inspired (and inspiring) descriptions of the local Natural surroundings around the Taja river and the legendary Rabenstein. The opening track of the album features a highly Esoteric poem written by Adolf Hitler, on Runic-Magic and Mystical Powers, under the Sacred Oak of Wotan. Finally, the ending track is a poem by Baldur von Schirach with his thoughts on the Führer, the superiority of His acts and the importance and the difficulty of His Mission which exceeds human capabilities.

Moving on to the inspiration that motivated me to create "Eine Flamme...", it is all described in detail inside the booklet of the album. After portraying the current state of our dying Europe on multiple levels, and the effect of our enemies' attack on our Ideals and on our Racial Homogeneity I conclude with the main concept that stands behind this album. I quote: "Yet, here we stand, destined to carry a holy burden: protecting our Ancestral Roots and our Identity from this modern Plague, while resisting the Siren Call of nihilism and isolation that admittedly sounds fairly attractive in this disgraceful age of vanity and mental void. This unrelenting Strife against degeneracy and corruption was the source of my inspiration for this album."

Diving into its entity, "Eine Flamme..." must be perceived by the listener as an Esoteric Quest inside our Psyche, in search for the Motivation to carry on through these ominous times; in search for the Primal Flame that will light our rugged, steep Path towards Victory or Death; a Racialistic Tribute to the Legendary achievements of our Heroes and the Sacrifice of our Soldiers; a Deep Spiritual Bond with our Ancestral Lore; a Hymn to the Pure Beauty of our European Natural Environment; a Nostalgic Paean for Glorious Ages long gone..."

The Golden Dawn has risen considerably in a few years in Greece.
I daresay the Marxist media have twisted the minds of the youth and other idiots but seemingly something is "being done" with the Greek people rising up against the ZOG.
How do you envision the future for Greece and Europa?

Golden Dawn is going through a rough phase and losing impact, after being on trial for 5 consecutive years and frantically fought and accused by every systemic voice over the last decade.

We will see how this turns out when everything has settled down.

I will concentrate on your last question; the future of Hellas and Europe (by extension) will be bleak unless we do something about it. Just compare the Europe of today with the one of the 90s. The comparison is deeply disheartening from every aspect.

Crisis of Values, economic crisis, "refugee" crisis... Crisis is all one can hear in the news during the last decade. As of late, Hellas is openly attacked by mass waves of immigrants, guided by the Turkish government and secret services in order to blackmail Europe and lead our Fatherlands to Islamization through the excess birthrate of these subhumans. A hybrid War against Europe has already started and together with the outbreak of the ching-chong virus it creates some really interesting circumstances that may (or may not) lead to some serious destabilization.

In a wider context, humanity has been given too much freedom over the last few years, far more than it would be actually safe to absorb without leading us into disorientation and furthestmost to self-destruction. I am afraid that ship has sailed and we are heading towards the inevitable. We allowed the various Trojan Horses of Zionism to enter our homes and poison our People. The only scenario that could change this fact and even bring some smile back on our faces would be a real large-scale War, with the good old traditional meaning, unlike the hybrid threats we are facing right now. That's the only way to start over and rebuild something new on the ashes of our decaying world. On the plus side, a War would actually destroy (physically) those corporate giants of the chosen race of god that control everything and everyone nowadays. Wouldn't it be fun to watch the main offices of Facebook, Google and YouTube turning into dust by army tanks? At the same time all the inside-enemies that work day and night to eliminate Europe would escape and seek for a safe space in USA or Israel, like rats fleeing the sinking ship. Ofcourse that is the best case scenario and it is not possible to predict the outcome of a War without knowing all the parameters, the strategic alliances and the balance between the various forces. One thing's sure; we are about to deal with some radical changes in our lives. Let's prepare for this and time shall tell the rest.

Can you envision an idealistic society? Do you feel we (as a civilization) have ever come close to achieving such a balance with nature (and therefore) our true selves/identities and life codes? Do you need to return to a more "primitive" system, almost "tribal" in many ways?

I can surely envision it but if I am totally honest here, in this age of corruption and degeneration it is almost a utopic concept. I consider Ancient Sparta the closest example to an idealistic society (the deeply Philosophic foundations behind the Laconic perception of Life) and also the Third Reich, from its Birth to its Peak. During its Fall things got a bit out of hand, but that's totally understandable as this is when the survival instinct takes over.

Sure, the return to a "tribal" way of life would help a lot to concentrate on actual Values and Ideals and stay away from materialism and consumerism that act like a deadly parasite on spiritual evolution. Yet, this "return to the basics" concept is not possible at the moment. Let's be honest with ourselves; we are all addicted (some more than others) to the "luxuries" of our times. Take for example Varg Vikernes that actively promotes the idea of Tribalism and living a simpler life (which is off-course great as a concept). Before the banning of his YouTube account he spent a good chunk of his time making videos for the internet; and even nowadays he is still active in other "social" platforms like Twitter or whatever else. This fact alone shows that even a strong personality like V.V. is not perfectly capable of staying away from the masses and their modern way of life. Burning bridges with "modern society" is not an easy task, especially when you are not rich and have to care about making ends meet and raising a family. And it's even harder for the younger people that have been exposed to the poison of modernity too much. I am genuinely curious, these Black Metalers that are preaching about the "return to the roots", how long would they survive without listening to all the latest BM releases on Jewtube, without chit-chatting and gossiping in their favorite forums and Facebook and without posting their ultra limited die-hard collector vinyls on Instagram?

Oswald Mosley once said :

We've got other forces against us - not those particular forces, but the power of money, the power of press. All those things are against us. And how can you stop it? My friends, by an act of will, an act of the European will. What are your opinions of these words? Do you feel Mosley was living in a time far from the era we live in today? Are these words realistic in today's world?

Mosley's words are timely and fit the current situation of Europe like a glove. I fully agree that if you study history you will notice that many times our people have faced dark and discouraging times like the one we are witnessing right now but it is our duty to not be defeatists and keep our morale soared, be determined and ready to change the situation to our advantage. As I told you before, if you read the text I wrote to accompany "Eine Flamme im Dunkeln" you will immediately realize that's pretty much the idea behind this title. When everything seems dark, dirty and reeks of betrayal and falsehood, it is our duty to keep the Flame of our Values alive; for this very Flame is the one that shall set our foes on Fire when the time is right!

Have you any future plans for WOLFENACHT?

The new album was just released, it's too early to make any plans. It will take a while until I feel the urge to record new Wolfenacht material. Now I will concentrate and channel all my inspiration onto the upcoming Zofos album and see in what creative paths it will lead me to.

Thank you Athalwolf for the interview; as ever, the final words are left for you to utter.

Protect our Mother Europe for she is in great danger. Act for your Fatherland or die on your couch. Heil Hitler.

Akitsa - Grands Tyrans - Cassette - Hospital Productions

Akitsa is a project from Quebec Canada that has been active for many years. The main man OT has always introduced many factors into Akitsa's sound, this ranges from Noise, Punk/RAC and even folk in places, Akitsa too have never been a project who have taken their raw sound and dramatically cleaned it up for want of fans or accolade. This, their fifth full length record, again displays that Akitsa's trademark sound and overall minimalism really works for the band. Track one "Dévoile" begins the record with with an acoustic opening which plays a simple folk piece. Soon on the whole track changes and a blasting drum beat comes to the fore. THIS is very much like Akitsa and the sound really comes into its own when OT's usual maniacal vocals join in with the track. Akitsa, much like Ildjarn are masters of creating something with very minimal ideas...so far at around one and a half minutes there has been one riff looping over and over again and the oh so familiar blast beat working its usual charm. Around half way into the track there enters an additional instrument into the mix...it sounds like a medieval organ...I can't quite make clear what the instrument is but for me this seems to capture a medieval atmosphere. The riff, like a blazing fire on a winter night accompanied by that organ-esq sound just works so well for something so simple. As with all Akitsa tracks the song ends abruptly and without warning... Track two "Le feu de l'abime" then takes a slightly different stance, sounding like an old RAC song with a dark-folk esq element. The vocals this time are cleaner and more pronounced. Again, the minimal structure just serves Akitsa so very well...it's actually something that makes me enjoy the work of OT so much, that his work is his own and Akitsa really does do its own thing effectively. The track seems to work around two strong riffs, almost sounding like verse/chorus ideas more so than another common idea Akitsa uses which is sometimes one riff per track. Tracks three "Naufrage contemporain" once again begins with a slower start. The riffs this time focused less on an all-out assault which was heard on Dévoile. The second riff sounds more folk esq and somewhat militant. Naufrage contemporain seems to once again show a different side to Akitsa. There's not much to the track besides from a few riffs but they seem to work in accordance with each other perfectly. The song is finalized by a lead guitar playing a dark folk melody over the top of a repetitive and simple riff. As mentioned above, the song again finishes without much warning. The fourth track "Les flots de l'enfer" opens with an organ playing a droning lead part which certainly captures a subterranean quality. OT's vocals then enter with a spoken piece. This sounds like some obscure mantra from an ancient cult gathering in a hidden chasm somewhere. Something here reminds me of Dead Reptile Shrine or maybe even something Urfaust may have made a few years back. There's a macabre aura here that just works so very well to close the first side of the cassette. Side B of the cassette begins with the title track "Grands tyrans" which opens again with an organ. The organ is soon joined by a host of distorted guitars. Vocals soon enter, macabre in their delivery, yet interesting. There's wickedness to the track...an obscure darkness, the plodding riffs that sound like something almost from an old Black Sabbath record or a host of other doom-esq bands from the 70's. The song ends with an interesting lead part that strays away a little from the 70's kind of vibe. Seemingly, this record has evolved with many different styles, keeping things interesting and stoic from the very beginning. The second track "Faucon" opens with a simple riff that turns into a captivating tremolo riff. THIS is exactly what the tracks featured here seems to work on the basis of a few simple yet very strong ideas... THIS is exactly what band like Akitsa does so very well. Akitsa may not be breaking new ground in some respects but what they do; they seem to do so well. The track as ever works around a few riffs which build and build. The vocals again really helping the song carry on through. The next track "Chimères" begins as many other Akitsa tracks have done before with a punkish vibe. The vocals are sung and this really brings out a folkish tone which is at the backbone of many Akitsa tracks. The lyrics seem to center on a brooding nihilistic world view of the modern world with material possessions, money and worthless pursuits of fame and so forth. There's a real atmosphere to this track that is hard to understand and explain. The riffs, once more, are simple and to the point. "Noire bête ailée" then comes into the mix as the second from last track on the record. It begins with a buzzing tremolo riff that follow a stomping blast beat. There's urgency to the track, a chaotic whirlwind of sound that certainly invokes the feeling of something collapsing. There's once more zero let up to the onslaught as with most Akitsa material. The song seems once more to work around a few strong riffs and ideas. The vocals once more tell a story in themselves and there's not getting around just how strong a vocalist OT is. The final track "Je n'y serai pas" which begins with a simple riff...the lead guitar then overlaps the riffs and brings the song out of its hiding place. The vocals then enter with what sounds like a bizarre mantra speaking of nothingness and doom. After hearing a lot of Akitsa's work I would say Grands Tyrans is their darkest work to date. Akitsa is one of the better bands still active within the underground right now.

Lasowicz - Winds of Victory - Cassette - Werewolf Promotion

Lasowicz are a fairly unknown project from west coast of the USA. Their sound is very much steeped in the worship of the old Blazebrith Hall scene from Russia. That being said there's being influenced and then there's copying a style and lacking authenticity and individual purpose. Fortunately Lasowicz bring a lot of their own sound and style to their records rather than relying on just trying to emulate and reproduce a circles sound such as the Blazebrith Hall legends. This cassette was released by Werewolf Promotion from Poland. The recordings however date back in part to 2004 and so on... Track one "Introduction" begins with a tremolo riff which is soon overlapped by another guitar lead that really brings out the atmosphere to the track. Instantly there's an icy, barren and lonesome feeling from the riff. Almost as if a eagle was soaring through the winter sky towards a new home in the far off distance. Lasowicz seem to create a great amount of emotion in their music and this already is no exception to that rule. Track two "Far From Reality" then opens with an aural blizzard. Instantly once more evoking a feeling of the raw and unforgiving desolate land filled with ice. How a few guys from San Francisco can capture such an atmosphere is interesting to say the least. The riffs, simple, yet filled with melody and melancholy really invokes that aura which was present in many of the Blazebrith Hall recordings from yesteryear. Vocals work perfectly and sit nicely in the mix without being a massive distraction. The vocals are not too in your face nor are they a mere murmur in the father chaotic mix. The drums blast away and really just act more as a backing instrument than anything else but it's evident that the playing is decent enough and the song is held together perfectly by both VJC and I. The final segment of the track features a lead guitar part playing an excellent lead that really works again and brings out the atmosphere. Track three "Prevailing Force of Nature" starts with a blazing riff that cuts through the speakers like ice. I'm instantly reminded once more of the Blazebrith Hall circle and even the Old Wainds Where the Snow Has Never Gone record from many years ago. Vocals once more bring enough to the mix without them being irritating or over the top. The bass sits nicely in the mix and assists the guitar riff perfectly. I'm almost in parts reminded of Paysage D'Hiver, Ildjarn and Burzum in respects to the atmosphere being completely devoid of emptiness in the mix. The whole mix surrounds you and encapsulates you, everything is so possessive and there's no space between the sounds. The riffs once more serve the composition perfectly and the drums once more serve the composition without being fancy or technical. Track four "Invisible Fires" acts once more as an ode to the mighty Blazebrith Hall circle with a riff that is cold as ice. Again, the riff invokes a feeling of leaving or passing... Expressing certain atmospheres can be hard and this is a fine example of such without sounding overly poetic or maybe a touch dramatic. Track five "Aryan Strength" proceeds in minimal fashion with the blasting drums and ice cold riffs of VJC and I. Again, there's a similar aura to what you may expect on a record from Old Wainds or Branikald. There's once again zero let-up or meandering around with ideas. Everything in the mix seems to encapsulate and leave me listening to every facet of the composition; the riffs seem to be the waves that gently carry these distant sounds. To truly do this cassette justice would be for the reader to spend just a few pounds/euros/dollars to simply experience the work. Track six "Emerging From Capture" starts with a slower beginning which is certainly refreshing on this release. The first riff really invokes once more a feeling of a journey into an unknown or hidden realm that lies beyond. There's so much atmosphere here it's hard not to be entranced by the riff. The tracks rolls along at a nice pace without ever going much beyond the boundaries set in the first place. The song consists of a few strong elements and the eight minute track works perfectly on the cassette. Track seven "Timeless Rage and Honor" then takes the listener on another journey, again, a return to the more familiar style of the first few tracks on the

cassette. There's even more a nod towards Ildjarn here with the thinner productions values. The vocals this time are more prevalent in the mix and so far this seems the weakest track on the tape. The riffs here are intense yet the production seems to let the track down as the production on the previous tracks is a lot bigger and seemed to be more suiting to Lasowicz's riffs and overall atmosphere. The final track "The Path Through Desperation" then concludes the cassette perfectly with a track that could well have been listed from a variety of Branikald records. It's clear and apparent that Lasowicz had Branikald in mind when composing and recording this track. Again, and as I mentioned a beginning of the review it's clear that Lasowicz are heavily inspired by the BBH circle and this final track seems to work perfectly as an ode to that old circle of bands. Winds of Victory proves once more that there are many newer bands with plenty to offer in the so-called scene. The USA has produced a fair amount of great bands over the years and Lasowicz certainly are no exception.



HADAK URA is a one man project from the USA. So, When did HADAK URA first come to light? And what were the intentions for the project?

I started HadaK Ura back in summer of 2015. I had been freshly annexed from a long-term project I was in and felt motivated to start something new as swiftly as possible. I had been yearning to create something focused on my Hungarian roots, nature and heathenry for a long time, as well as start to create black metal more closely aligned with my personal tastes. So, when the opportunity finally arose to do something in this vein, HadaK Ura was born. I spent the next few weeks saving to purchase gear, as I had nothing really at the time. My guitar had also been recently stolen so I had to save to buy a new one. Once I had amassed everything I needed to write and record self-sufficiently I dedicated the rest of the summer to writing the first album, Ten Arrows From the Sky, which was released the following spring on Dread Records.

The USA has (and continues to) produce some excellent bands and projects with some great ideas, philosophies and attitudes. How do you like the US "scene"? And which bands do you think are interesting?

I think the US scene sort of ebbs and flows in quality, and right now we are in a peak period of great projects, almost rivaling the heyday of USBM in the late 90's early 2000s. I am seeing a lot of these killer raw black metal bands like Megalith Grave, Oder of Darkness, Nihil Invocation, Funeral Altar and Sanguine Relic come out of the woodwork almost inexplicably. Like where the hell were all you people 5 or so years ago when the US was seemingly just cranking out one generic war metal band after another? In addition to those, there seems to be a lot of great pagan US bands as well. I have felt honored to do splits with US bands like Stonehaven, Hiraeth, Akashah, and Skógr, all of which are spectacular and worth checking out. Also, anything on Vinlandic Werewolf Distribution usually displays a high caliber of quality.

Can you name 5 bands or records which influenced you for HADAK URA?

If I had to choose just one central influence on my art, and really my heathen identity, it has been Marblebog. Musically, spiritually and aesthetically Márblebog has been the most influential band for HadaK Ura. I discovered Marblebog back in 2008, and it really opened me up to a whole new approach to black metal, as well as the way I viewed paganism. I think my Hungarian heritage was always important to me, but it wasn't until I heard Marblebog's split with Hunok that I was made aware of the rich pagan culture that existed in Hungary. This really helped me personalize paganism and view it as something much broader than simply Norse or Germanic. It made it something I could take ownership of, and not feel like a cultural voyeur. Apart from that I take a lot of influence from Burzum, Bilskirnir and Branikald (excuse the alliteration) on the metal end of things. I think all three of those bands summon a very potent atmosphere. Anytime I listen to those bands I feel almost transcended to another time and world, which is exactly what I try to emulate in HadaK Ura. I want my listeners to detach from where they are and channel the energy of the forest and ancient times. My instrumentals on the other hand I tend to take a lot more inspiration from darkwave acts like Lycia. I have always been a big fan of goth and darkwave, and I like to imbue that into my music where I can.

When listening to your sound I can hear a 90's European sound. How inspired are you by those old 90's records?

Extremely. I'm pretty much a huge fan of all eras, regions and disciplines of black metal, but the 90's really was the crucible of black metal's true essence. We all borrow, expand upon, and blatantly steal from the musicians of black metal's second wave as contemporary artists, so there is no denying that it's a massive influence on any and all that continue to stoke the flames of black metal. Anyone that claims not to be influenced by that era, or give it it's due credit, is a complete and utter clown.

I hear you have Hungarian ancestry... Have you studied a lot of the ancient history of Hungary?

I am indeed Hungarian. My heritage is something that has interested me and fueled my art for a long time. While it is not the sole topic in HadaK Ura it is the central one. Many of my songs have to do with the pre-Christian religion and folklore of the Magyars, the many wars waged on the soil of Hungary, and migration of the seven Magyar clans into the Carpathian basin. As far as research is concerned my primary interest is in the religious practices of the Magyar people prior to the advent of Christianization. While

there is some good cursory information out there in English, this is not a topic that interests many people that do not speak Hungarian, so it is something I am always trying to find more sources on.

America is a mixed pot of cultures and beliefs. How do you view the modern society in the USA?

Poorly. It is a melting pot in the sense that everyone comes here to lose their original culture and replace it with vapid American consumerism. Don't get me wrong, I like living in the United States. It has many advantages, but my appraisal of the people that live here is that they have lost all traces of their roots, especially people of European descent. Very little respect is paid here to heritage, culture, and traditions.



A common question I have asked to many bands/individuals is concerning the rise of Facebook, Instagram etc.. personally I cannot stand this kind of media, what is your opinion? Does it hold a place in black metal and underground activity? Or, is it just another facet of this idiotic modern world?

You're right. It is extremely idiotic. That being said, I am very guilty of participating in and perpetuating it myself. I think social media is sort of a double-edged sword in the black metal world. I have made contacts with many great musicians and labels and learned about bands I may have never discovered otherwise. So, it's been good in helping me find new music, but by that same token so can anyone else. As a result of this extreme accessibility we have seen a massive decrease in the overall quality of the ilk of people in our community. The obvious disadvantage being the presence of antifa in black metal. The more that they are aware of bands and labels, the more reasons they have to dream up baseless outrage to feed their infantile self-importance. However, it's not just the social justice warriors this has welcomed into the black metal world, it's also invited just an overall lower quality of fan. As much as there is an antifa problem in black metal there is also a moron problem in black metal. I can't tell you how many times I've seen some blithering idiot on Facebook regularly posting pretty decent to top tier level black metal. It's sickening. If there is supposed to be one unifying value in black metal its elitism. This is not what I am seeing a lot of in our scene anymore, and you basically have overexposure to thank for it.

Your last full length record "Monumental Winter" was released by Darker than Black in 2019. How did you record the album? With digital technology or analog? Also, Can you express some of your feelings towards the record? Maybe you can share some lyrical excerpts from the albums tracks?

All of my records have been recorded with the Tascam Portastudio DP-01. It is a digital recorder, but it has a certain rudimentary charm to it. I can't speak highly enough of it, and I will probably continue to use it until I can't find them anymore. They have been out of production for many years, and are infamous for crashing inexplicably, but I love them. I'll be buying my third one this October. Haha. As far as Monumental Winter is concerned, the album is conceptually all over the map. Many songs, such as The Meridian of Rule, deal with typical Hadak Ura Magyar religious and folk themes. That song in particular is concerned with the three realms of the sons of Arany Atyacska (the principal deity of the old Magyar religion). Others are written about war and nature and the chaos of both. There is even a song that touches on Tengrism, so you can see the album doesn't have necessary one unified theme. It was written in a transitional time for the project, and there is a lot of experimenting with some of the musical elements that later became more emblematic of the Hadak Ura sound. The album took a little over a year to write and about three years to release. Many changes were made to lyrics, titles, tracks, and the art, but in the end, I think it manifested in the best way possible. It remains my favorite release from the project to date.

Your next release I hear will be a split with Sunchariot. Apparently this will be quite an epic split. What are the plans exactly for the split? Will the release be on cd? Vinyl? Tape?

Yes! I am extremely excited for that. Sunchariot is perhaps one of the top USBM bands currently active in my opinion, and this is going to be a huge personal honor to release something with him. The split was

organized by Doug from Winter Solace who put us in contact. He will be co-releasing the CD version with Darker Than Black. A tape version will also be co-released at some point by Sunchariot's label Brotherhood of Light and Werewolf Promotions. The split will be a full-length and feature new material from both bands.

Can you envision an ideal society? Do you believe That our ancient Civilizations ever came close to an ideal society?

I do believe humans once lived in harmony with nature's laws. I think for the vast majority of our brief tenure on this planet we actually lived in a social system that was relatively compatible with the natural world, and it wasn't until modernization and the birth of Judeo-Christian values and altruism that we veered off the right path. As a staunch believer in might is right philosophy, I feel that tribal barbarism is the only logical form of civilization for human beings. We have been conditioned to believe that we are all brothers, and that we have some moral obligation to care for one another, but this notion would have been deemed absurd throughout most of history, and really still is. We see ourselves as somehow separate from nature, somehow above it. This is self-deceit beyond reason. Our obligation is to ourselves and the preservation of our kin. That's how the world operated for thousands of years, and that's how it ought to today. What has the current moral universe we all blindly live in gotten us? Overpopulation, pollution, and complete disassociation with the natural world. I think it's often a difficult notion to reckon with because we have been so coddled for so long by the modern civilization we live in, but in all truth tribal barbarism is better for both humans and the world. I suppose if there ever was a philosophical agenda to Hadak Ura this would be it. Humans are living in a way so grotesquely unnatural that it's literally killing the world, and until we reject the horrendous lies that have been indoctrinated into us, reject this cancer of meekness, very few of the world's problems will be resolved.

What plans do you have for the future of HADAK URA? Any further full lengths? Split records? Etc...

I do have several more releases planned as a matter of fact. In addition to the split with Sunchariot mentioned earlier I have a split with another US band called Stonehaven also coming out on Darker Than Black. No release date has been set as of yet, but I am anticipating they will be out within a year's time. I also just recently organized a split with Wolves Eyes. Although this is still just in the early stages of gestation, I am very much looking forward to that release, as it will be my first with a non-American band. What I am probably the most excited for, however, is the third Hadak Ura Full-length. The record will be entitled Honfoglalás, which is Hungarian for conquest. The songs have a lot to do with the wars waged during the time of Christianization in Hungary and talks about the strife dealt with by those that fought to preserve the old ways and religions of their people. It is six tracks and will be exclusively released on vinyl (at least initially) through Death Hymns.

Rostorchester - Die Sonne und der Mond in Ketten - CD - Bergstolz:

Switzerland's Rostorchester many do not need much of an introduction since their previous works featured (as does this record) members from Total Vernichtung and Eisenwinter. Both projects seem to have quite a following and it would be fair to say that there's good reason for such: they're both very good projects. Rostorchester have two previous records and one 7" EP which is not too bad for a band that has been formed around five years. This, their most recent album "Die Sonne und der Mond in Ketten" opens with the track "Gustloff Im Herbstnebel" which begins

with an ambient piece with rainfall and storm accompanied by a piano that plays a solemn tune. Already there seems to be an atmosphere of ancient times which really works perfectly here with Piano and strings. Track two "Mit Dem Herbst Im Herz Aus Eisen" soon comes in without much warning and instantly this reminds me of Eisenwinter with the rather melodic yet insane guitar riffs. As the vocals enter into the mix it all seems very much like something that Eisenwinter would have written some years back. The riffs here are "catchy" and folk-esq (yet raw and punkish) in their delivery. The instrumentation was handled by Antimesiah it seems; who seems quite an accomplished musician. The next track "Leben In Lebensabendrot" which opens with a furious blast beat and a tremolo riff. The 2nd section of the section brings out more melody in the riff and the track sounds almost like something Baptism or Horna may have written some years ago. Again, Grief's vocals sit perfectly in the mix here and really serve as a narration to the audial carnality that ensues. The mid paced section next sounds almost like an old German lead section from an old RAC record from the past. There's certainly plenty of variation here and the whole tempo is kept as quite a pace with no slower sections or doom-esq parts. The songs here are definitely "to the point" and there's no great "grandiose" section or anything similar to that. (Much like Eisenwinter in many respects) The next track "So Verbittert Wie Verwittert" then opens with a more melodic beginning sounding a little like an old NWOBHM band (in the most obscure way) that soon changes however with the blasting beat and an obscure folk-esq riff that sounds rather insane and fluidic. To really explain this track is serving quite a tough task but it's very interesting and certainly not something you hear too often. The fifth track "Die Weiße Hand Der Grausamkeit" then begins with a frantic blasting beat accompanied by a tremolo riff. The second part of the track plays a bizarre "Oi" esq riff that could have featured on a number of old RAC or Oi classics many years back. This sounds like a track that could have been lifted from a number of old Eisenwinter demos. At 1:31 (as I am sure you can imagine) the basics are covered in only a few short and (to the point) riffs. The next track "Ein Antlitz Voller Mitternacht" opens with a rather bizarre jangling folk riff soon accompanied by a simple drum beat. In all its madness this could well have been an old German (or Swiss) folk song (it could well be?) It sounds bizarre, drunken and somewhat improvised and very interesting. This again could well have featured on any of the last 2-3 Eisenwinter releases and it would not have sounded out of place. The next track "Die Gruft Die Ich Geworden Bin" then begins once more with an obscure "folkish" riff that would not have sounded out place on many RAC records from the late 80's/early 90's or the projects of Fenriz such as Storm or Isengard. This could well have been featured on many later era Absurd records without too many fans being shocked. There's again a raw folk/punk esq feel to riff and whole composition... everything sounds interesting, meaningful and not contrived. Again it should be noted that this (again) would not exactly sound out of place on an Eisenwinter record. The next track "Die Knochen Eines Winters" then begins with a slower section that soon turns into another blasting riff that is accompanied by a tremolo riff. Again, this could quite easily have been featured on the last two or three Eisenwinter records and it would not have sounded out of place at all. The riffs here (once again) work so very well together and seem to create different atmospheres throughout a fairly "short" track. The next track "Die Sonne Und Der Mond In Ketten" opens with a slower beat that is accompanied by an obscure folkish riff (once more) which really sets the tone for the song. There's more a sorrowful tone this time to the track YET there's an obscure up-beat feeling to the song (aided by the rather off-kilter drumming) The third section plays a great lead part that seems to play an old folk tune... I can almost picture an old cult dancing around a fire during the equinox with whistles, bells and drums in the distance. The blasting beat soon comes into the composition that is accompanied (once more) by an obscure folkish tremolo riff. This is certainly something Eisenwinter does well (as hard as it is not to mention Eisenwinter here) it's rather apparent of Grief's involvement. Oddly enough his "style" of riffs seems to have been almost adapted by Antimesiah in the record. Unless Grief played guitar here in parts but was never mentioned in the recording notes? The riffs are very Eisenwinter-esq!!! The final track "Aller Herzen Herbst Und Winter" picks up here "Gustloff Im Herbstnebel" left off and serves perfectly as an outro to "Gustloff Im Herbstnebel" which was indeed an introduction. The track uses the same components as "Gustloff Im Herbstnebel" and the two serve each other perfectly in-between a record that might confuse many who pick this record up expecting run of the mill "black metal" that was made by some guy in corpse paint with an inverted cross on his wall. There's certainly a massive amount of charm to this record and multiple listens wouldn't tire so much. For fans of Goatmoon, Eisenwinter, Peste Noire or a whole host of other bands who do things a little different and step outside of the confines. This record is massively recommended (as is the whole back catalogue) A massively overlooked band in times of tired "raw black metal" bands.

Saturno/Higernacht - Cassette - Self Release

Both Higernacht and Saturno are two (predominantly) unknown entities from Hellas (Greece) this being Higernacht's ONLY ever material presented or released thus far. With Saturno (as explained by JVH in the Ravenbanner interview featured in Fechten #1) now long out of the "scene" it seems that these tapes are all we have of Saturno's music. Saturno's tracks which begins with the song "The Flaming Tears of the Wind" which opens with a horn blowing that is accompanied by a low drone from the synth. The intro is accompanied by a loose drum beat and a few snare here and there. This isn't black metal for those wanting big productions or professional studios (look elsewhere) The song soon evolves and almost instantly I'm reminded (to some extent) of those old Moonblood recordings (somewhat close in part to "The Winter Falls Over the Land") which has always had a unique winter-like atmosphere. Saturno delivers vocally here (once more) in part reminding me of Gaamalzaogth. The fuzzy and distorted riffs weave in and out of the recording which just creates a perfect atmosphere. The keys, synths and bass guitar also work nicely with the drums and vocals. "The Flaming Tears of the Wind" really set's the bar high for Saturno here and its rare these days to hear such a great atmosphere. There's certainly elements here of many bands from the 90's such as Celticmoon, Cherusker, Moonblood, Isvind, Immortal and even (in part) some of the BBH bands from Russia. Track two "To the Elfbaths I Ride" opens with a synth and piano piece which invokes a sorrowful aura. Saturno's vocals soon enter the track and seem to tell a tale of the lonesome wanderer roaming the desolate land. The track (after a few minutes) descends into a distorted warlike anthem that (once again) invokes the aura of winter battles of the past. Saturno's vocals once more work perfectly here, acting as a narrator of the fable. The track works around a few ideas that really gel perfectly together and create an excellent feeling of the desolate winter and the fables of war. The final Saturno track "The Seventh Horn" begins with an obscure synth lead that creates a dark medieval feel to the track. The distorted guitar soon enters accompanied by the drums and bass. The vocals of Saturno then enter the track and the mix sounds full and complete. The main riff in the first section has a very memorable lead that seems to invoke a nostalgic feeling, there's a dark brooding atmosphere of dread, fear and darkness! (It's hard to put into words) but Saturno seems to have captured a doom laden aura on this track. There's an aura of the old Absurd demos here too... The low fidelity sound that could only have been captured a certain way. Saturno certainly will not be the first choice for anyone looking to find a band that writes technical riffs or has clean studio production. The tracks here are raw, amateur, cold and dissonant and completely DEVOID of "production" BUT full of atmosphere and an aura of winter nights and forgotten forests. Higernacht's side of the tape opens with the track "Higernacht" which begins with a blasting beat and a riff that could have been featured on many of the BBH records from yesteryear. There's clearly some influence from the BBH and even aspects of Eisenwinter, Aryan Blood and Moonblood. Higernacht sounds more furious than Saturno and the first track "Higernacht" is a very intense

start to proceedings. The riffs sounding like a storm approaching from afar... ready to destroy all in its path. THIS again, is black metal devoid of "production" and clean pseudo-intellectual nonsense. The next track "Since the New Dawn" soon opens with a raw and messy riff that (again) could have fit perfectly on any of the Eisenwinter demos from a few years back. The vocals once more are very upfront in the mix and are completely maniacal and crazed. It's clear that Higernacht is more "in your face" than Saturno and the two tracks so far would certainly appeal to fans of Aryan Blood, Eisenwinter, Holocaustus, Ravenbanner, Wodulf, Wolfnacht, Moonblood, Isvind, Lord of Evil/War 88 and a host of other black metal that has a similar approach. The third track "Immortal's Life Supreme" opens with a keyboard piece that soon is interrupted by a fuzzy and distorted guitar and drums. Once again, the vocals come to the fore and work alongside the distorted buzzing riff. There's also a layer of keys in the mix (not as present as the Saturno side however) but they are still noticeable and present. There's even some inspiration (so it seems) from Mysteries, Graveland, Veles & Legion in the frantic and loose playing and crazed aura. The fourth track "A Dark Winterfrost" opens once more with a frantic tremolo riff that cuts through the mix like a blade through the flesh! My first thought is that this could have been written by Veles on "Hateful Black Metal" or maybe on "In the Glare of Burning Churches" The track ends the assault.... The final track "Wolf Cries Before the Dawn" is a synth/keyboard led piece with war drums (timpani) and some horns playing a warlike theme. The track soon fades off into the distance. Fans of Aryan Blood, Eisenwinter, Holocaustus, Flammenot, Wodulf, Wolfnacht, Bannerwar, Isvind, Branikald and Moonblood would certainly find this split very interesting.



TODESZONE is a one man project from Switzerland who plays raw and harsh black metal.
So Kommandant, when did the idea for TODESZONE come into fruition?
What was (or has) been your goal with TODESZONE thus far?

The idea or concept behind TODESZONE was actually already in development since 2010/11, when I did my first real solo bands TOTAL CARNAGE and later STALINORGEL. To produce everything on my own, from all instruments and vocals to artwork, titles, lyrics and overall visual presentation was something very different to my previous bands BESTIAL TORMENT or FORGOTTEN CHAOS in particular, where I played with 4 or 5 members. So far, all of the goals have been accomplished: I have two releases out now on analog formats, just like the music was recorded analog on 4 tracks, so it's as authentic and personal as possible.

Can you explain your lyrical concepts with TODESZONE?
Generally it seems the project delves into warlike themes, Apocalyptic visions etc..

Yes, that's about it. It's the beginning of Terminator, tanks crushing human skulls, nuclear clouds darkening the sky, World War I, II, III and IV. It's history and fiction, the influences from decades and centuries long ago. The dark side of humanity, the suffering from the ages, the brutal reality of war.
I think this is a fitting concept which is also visually aesthetic clearly defined. It also was the imagery of many of my influences, be it Black Metal or harsher, darker and more radical forms of Punk/Hardcore.

Switzerland has never been the most predominant nation for Black Metal (obviously not including Celtic Frost/Hellhammer) but there have been some projects in recent years such as Eisenwinter and Rostorchester/Totale Vernichtung who have been prolific in recent years. How do you view the Swiss "scene"? Many worthwhile bands?

Well, let's not forget early Samael, one of the most important BM bands! First two albums were extremely influential. And Eisenwinter you mentioned are around since 1995 or even earlier. The "scene" that I experienced and the bands we were in touch with was mostly from ca. 1996-2008, after that I didn't play live anymore, attended less concerts and lost touch with the much younger crowd and too many new bands. I really like Paysage d'Hiver, that's a great band. And also that weird Tarihan album from 2003 is enjoyable. But other than that the current scene is more or less nonexistent in my reality and I don't think I missed anything.

"Night of the Sharpest Blades" was released via Darker Than Black only a few years back.
How was the reception for this demo after you had quite some popularity with Ghost Kommando? (Your previous band)

Pretty good, can't complain at all! Of course, Ghost Kommando was pretty different because of the clean vocals of Sarcasm, but overall many associated the music with the band or the man behind it and weren't disappointed. Maybe the German bandname was giving it a more radical impression and was confusing for some, but that's how it is.

Can you name five albums which you would consider mandatory?

Venom - Black Metal
Bathory - Under the Sign of the Black Mark
Sodom - Obsessed by Cruelty
Darkthrone - Transilvanian Hunger
Burzum - Filosofem

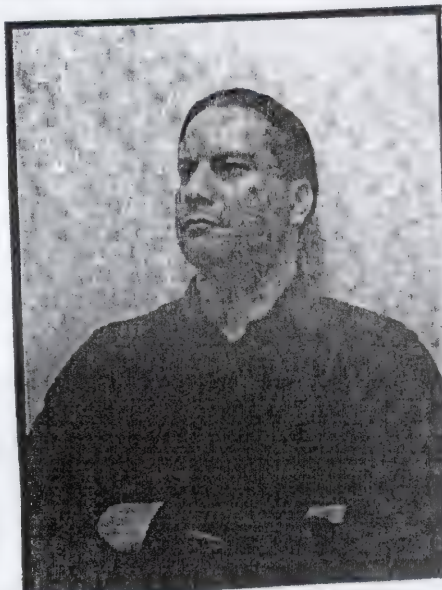
It's not a very original top 5, but I always stick with the classics.

As is common these days, many bands and projects within the underground use such sites as Bandcamp, Facebook, Instagram etc..
What opinions do you have of these tools?

They come and go, it's just internet. In the end what matters is the actual product and I am glad there are still possibilities for analog media and not just only digital downloads of MP3 and a JPG cover file. A lot has changed since I started listening Metal in 1992 for the worse, not only because everything is online but because there is general overkill of availability and instant gratification, people don't grow into scenes anymore like it was in the 90s and there is also no more natural selection anymore of who would even think of creating anymore because every idiot can make an account and upload his crap.

Your last record "Todeszone" was released on 12" LP by Darker than Black once again..
How has the reaction been so far to the record? Are you happy with the outcome? Anything you might have changed or made different?

I have absolute no complaints, everything turned out as planned. Both Final Agony and Darker than Black did a great job. The reaction was good so far, I am not that much anymore into getting into contact with distros or zines, so it will be a slow crawler, but I am sure time will show it's significance.



Would you consider having TODESZONE play in a live setting?
Is this something that interests you for the project?

Well, with a suitable drummer it would be possible. I already did vocals and guitars simultaneously in ROBOTEN CHAOS during live gigs as well, so I could do that. But I lack time to find a good drummer in Switzerland, most of them I already know and are disqualified for various different reasons. Also, I lack time to rehearse with other musicians, I am now almost 40 and my last concert was in 2007, so chances are low it will happen soon.

Europe is still in a confused state where our cultures are being abandoned and forgotten for modern neo-

liberalism/Marxism and Communist ideals.

Also the whole circus of Gender issues, Crybaby "race" issues and so forth...

What do you envision for Europe in the near future?

Switzerland is not part of Europe, and UK soon will join us, so welcome! Jokes aside, what you say is mostly true for the bigger cities and what so-called academics talk about in their ivory towers, but in my opinion it has not much to do with the reality in the rural countryside. I have not traveled that much in Europe, so I can't really speak that much about other countries, but if you go there, I guess you will still find traditional values everywhere in Europe. And I think all those mainstream ideologies are doomed to fail in the long run.

War is a natural mechanism of man, a natural defense against many things...

We are born to fight (ideally) for our Nation, Creed, People and Land. (There is no denying this ...even in this pathetic modern age of multi-culturalism and so forth)

How do you feel the modern man has changed from those old glory days of battle with sword and shield? Does modern combat seem more barbaric? And what are your personal opinions of war? What do you believe of its characteristics? Is it an innate primal feeling that is imbedded in many of us?

Can you explain an idyllic society?

Do you believe we have ever come close to an "ideal" society?

Difficult questions. I think we are already a very different breed from our great-grandfathers that fought in World War I, those were mostly simple men from rural areas, fighting medieval style with bayonets and spaces. But also superior to the horrors of modern warfare, they were also the fathers of the modern world. Compared to that our generation is totally softened up. If I see those black and white videos from Syrian civil war I wonder if war was more brutal in the centuries before, but I think it's only because it's better documented nowadays. There was always rape, atrocities and crime, since the Neolithicum at least.

My personal opinion is that war is a dark aspect of humanity and always happens when it's about territory or ideology. It's caused by powerful men and nations because of geopolitics, but currently most wars are civil wars for ancient hate between different ethnic groups. You probably would have to talk to a guy settled in psychology for the reasons why man kills man, I am not qualified for that.

An idyllic society? If you imply to our current Western societies: I guess what we lack here are fundamental and universal values. The Church has disqualified itself long ago as a moral institution, so I guess we have to focus on core values at the very nucleus: The family and your community. But what is family in nowadays Western societies? Mostly patchwork with maybe one child, we hardly know our cousins anymore (if there are any). It's logical because wealth leads to individualism. I guess I also have no answer for that dilemma.

What future plans do you have for TODESZONE?

Releasing more records and world domination. No seriously, my plans are to establish the name of Todeszone further as I see it as my final destination in my journey through Metal. I don't have any specific expectations, since in the year 2020, you can't expect anything groundbreaking anymore from the BM scene, but that's just my opinion.

Interview over...please leave any final words here.

Thank you very much for your interest and support! Hails to all who still follow the path of destructive underground extremism! Todeszone is the cold, inhuman soundtrack to the apocalypse!

SADORASS

SADORASS was formed by S in the early/mid 90's.

The first demo "In the Chill of the Dark Forgotten Forest" was released back in 1996. How were those early days of SADORASS? What were your initial plans for the project?

The early days are a great memory for me. Over 20 years ago, I was a young and fine man and black metal was a new inspiration and mystical movement. It was far from the therefore so called metal scene, it was full of strange individuals and rebellion against the modern world. My plans were to express my own taste of music and to spread my thoughts and worldview into the scene.

You were also part of another great band called The True Frost. What difference did you see between SADORASS and The True Frost?

The true Frost was an occult band including the musical and lyrical ideas of 3 members. SADORASS was only my musical taste and my own lyrics... or lyrics written by friends of mine that I used, because they fit to my own ideas. Musically I would say SADORASS had more Oi/punk rock and industrial influences then t.t.F.

Germany has produced many excellent bands over the years.

Which bands from Germany inspired you when TTF and SADORASS were in their early stages?

Well, if I remember right, we did our first rehearsals in 1994 or 95, so at that time the Scandinavian black metal bands were our main inspiration for the music. You know Darkthrone, Emperor, Mayhem, Burzum, Marduk, Beherit.... Of course we also listened to the new demo bands from Germany that came up with us in that time like Absurd, Dying Fullmoon, Martyrium, Moonblood etc. But the Germans came some short time later. In 1992-93 when we were impressed by the new wave of BM, no German band could reach the musical and innovative level of the Nordic guys. Later that changed.

Your last release was in the early/mid 2000's...

Is SADORASS officially over now? Or can we expect a return with new or unreleased material?

Well, from time to time I get the motivation to record something new and then I play some riffs on my guitar at home, but unfortunately I have no drummer to do some new songs or a rehearsal room and also no equipment to record it. No change of that situation is in sight. I will not say never, but in the moment and probably for the future the band is inactive.

Nevertheless, I can proclaim single news. Some weeks ago a label asked me for a compilation cd of my past recordings and I agreed. This cd will include the best tracks of my personal choice, also including very rare recordings and some unreleased stuff at least.

So watch out, this cd will come out in 2020 under the title "Under Siege".

Your last full length record "Strength and Wisdom" was certainly a "full on" experience.

Do you have many memories of the recording process of the album? Was your idea always to complete a full record for SADORASS after EP's and demos?

Yes, at that time every young band was ambitious to record a full cd/LP and so did I.

It was a great time full of inspiration, great people hanging around and a cold but unique atmosphere. Some years later I was too angry and bad mooded to share my music with the public when I did the "Sunwheel Soldiers..." tape only for friends.

The current "scene" still has a few devoted and die hard individuals who still support the underground fundamental attitude and outlook...

Do you feel there's still some "attitude" in a movement that adheres to social media and "normal" functions that are generally used by the braindead masses? Isn't black metal (and underground art) supposed to rebel against the status quo?

Yes, I agree with you.

You have worked alongside many bands that I (and hopefully many of the readers) hold in very high regard. Acts such as - Flammentod, Panzerfaust, Kaiadas, Satanic Warmaster, Nordreich, Aryan Blood (With TTF) and Branstock with SADORASS (On a 7" split EP) It seems there were a lot of interesting bands then...How were those days with the German scene compared to now? (Or the scene in general)

Well, I remember a great time, but many years passed by and the time of youth is always the best time in your memory I guess. Although after all the years, you forget most of the bad things and remember only the good ones. Be sure not everything was gold therefore.

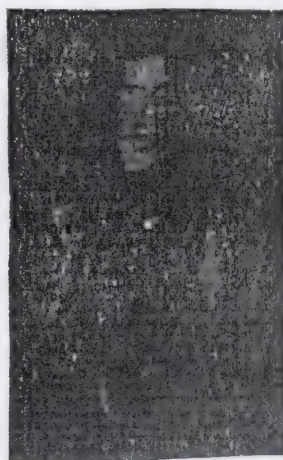
I was at a gig some weeks ago and the people and the whole atmosphere changed compared to the 90s of course. It is another generation now and the scene today is not the same as 20 years ago...is it good or is it bad? I don't know, but I prefer my generation.

Musically I found not many interesting releases in the last years...well, "Der Tod und die Landsknechte" was a good one that I remember.

The modern world and (ultimately) modern society seems to be slipping into a worse state day by day with "equal rights" (for all races and sexes) we've even been bombarded by the notion of transgender, bi-gender, no gender etc... How do you envision the future for this "utopian" and "multi-cultural" group of societies?

What could (or even should) be the outcome to this rather obscure set of situations?

I really hope that all this leads to a complete downfall of modern society. What follows up might be in our hands or not, who knows. Perhaps the aquarian man will be still strong enough to turn the wheel of fate. If you take a look at the high cultures of the past then you will see that after the climax of creation and progression was reached, a time of decadence and self-destruction followed that lead to the end of that once high culture and society. But always something new was born in the ashes.



Can you name five records that acted as an inspiration for SADORASS?

That's hard as many releases over the years were an inspiration for me. So, I just write down 5 but there were many more.

Burzum - Det som engang var,
Impaled Nazarene - Ugra Karma,
Ramleh - Blowhole,
Non - In the shadow of the swords,
Richard Wagner - Ride of the Valkyries/Ring of the...

Did SADORASS ever play live? Was this ever spoken about to incorporate live members?

No. SADORASS was a solo-project without line-up for gigs. I only played 2 times live with another band.

Some years ago you ran Satanic Terror Productions.
Is the label still active? And if so, do you have any releases planned for 2020?

You are a funny guy... I guess that I closed STP in 2002? So better don't expect any new releases.

Interview over: Any final words?
Thanx. Don't waste the dawn!

GRIZELDA



GRIZELDA so far have released the one cassette via CW productions entitled "A War Drenched in Fantasy" So, Citrinitas when did the idea of GRIZELDA come to mind? And when did the project form?

GRIZELDA was formed as a synthesis and evolution of all of my previous ideas and studies, musically, philosophically, and ideologically. I want the music and lyrics to convey feelings of a deep nostalgia, of childhood memory, in contrast and conjuncture with the heroism of warriors both from the realms of fantasy and fairytale, and the echelons of history. The first compositions of GRIZELDA began in 2014, with significant writing occurring over the past three years.

"A War Drenched in Fantasy" was released four years after it was recorded. Is there any reason why the demo took four years to surface?

I initially lost the recordings shortly after their creation, until late 2018, when the necessary changes for a complete sound were made with their resurrection by Citrinitas.

The sound on the demo is very raw with great melodies and warlike riffs. Can you explain how you recorded the demo?

I have always used fairly bare bones equipment when recording, and this demo was particularly stripped down in process: a drum set with a total of five pieces, a Peavy combo amp, a cheap guitar and keyboard, and an old computer.

While "A War Drenched in Fantasy" is certainly an interesting demo musically It would have been great to read lyrics for the demo tape. Was there any reason as to why you did not include them? Are you considering having the demo re-released on CD or Vinyl anytime soon?

I found it unnecessary to include lyrics because of the overall sparse nature of the vocals and artistic direction. Lyrics will be included in some of the future releases. A CD or Vinyl issue of the cassette will be released if the proper situation comes forward.

The American scene has spawned many great acts throughout the years... Which bands or projects in particular have inspired you?

Some American bands that have influenced me include: CIRRHUS, FURDIDURKE, and BONE AWE of course, as well as older bands like GRAND BELIAL'S KEY, ABSU, and PROFANATICA.

I can hear in the demo that there was a lot of old European influence... Which bands from Europe inspired you most?

The legendary bands from BLAZE BIRTH HALL and the TEMPLE OF FULLMOON are my greatest inspirations, along with the more atmospheric Norwegian bands like BURZUM, EMPEROR, and ULVER. Other bands that have helped shaped GRIZELDA include FORGOTTEN WOODS, SPITE EXTREME WING, HATE FOREST, NYKTALGIA, and MJÖLNIR from Germany, as well as old Swedish Heavy Metal bands like HEAVY LOAD and GOTHAM CITY.

Many bands nowadays use certain social media platforms to display their work and communicate with fans. What's your opinion on these social media sites?

I have used it in the past, however I feel that all social media represents a metaphysical evil, and stands as a key part in the antithesis of what GRIZELDA represents: an ugly, glaring neon light, made of narcissism and the shame of modernity, that lies in stark contrast to the dusty and obscured esoterism and archetypes of the past that are the essence of my project.

There are many factors to a modern society that are truly repulsive... Can you envision an ideal society?

My ideal society is one free from usury, greed, the never-ending unchecked growth of technology, and the exponential acceleration of the passage of time. A society where magic and science mingle with the symbols of old.

What future plans do you have for GRIZELDA?

Upcoming releases for GRIZELDA include a live recording from the March 30th, 2019 show with CIRRHUS, and a new demo will enter the recording phase in December/January.

Final words are yours.....

With salutations to future victories,
CITRINITAS

Uuntar is a project of Herjann & Nortfalke, I am not too familiar with Nortfalke's previous work but I am of Herjann who is mainly known for running the Heidens Hart label and being the main composer in Cultus. The CD opens with the track "Intrede" which opens proceedings with an ambient piece which almost instantly reminds me of "Immortal Pride" era Graveland. The synths, wardrums and choirs bring about an aura of pagan battle and the stirring of the repetitive beat enticing the warrior to battle almost in a ritualistic "dance" of sorts. Track two "Een Germaansche Grafheuvel" then begins with a slower tempo than I was expecting, a slow and simple beat. The track soon up's the pace a little into a beat very prevalent in many of the old Polish classics such as "Thousand Swords" (as ever, a sterling example of an album that was very defining of those times) the fuzzy riffs, throaty vocals and layered synth all working harmoniously together. The general aura is most certainly battle-esq as the vocals sit perfectly in the mix of the song. Generally this first track alone would certainly sound fitting to most fans who enjoy the old viking era Bathory, Graveland, Angantyr or maybe even Falkenbach, Forefather, Kampfar, Helheim or Enslaved (to name but a few) There's certainly no lack of variation in the composition and the song seems to flow perfectly with many of the riffs being very fitting yet not so challenging on the ear. The layered vocals really serve the recording well here also, almost as if there are numerous people telling a story (almost as if) they were telling the fables to one another. There's a repetitive aura about the track which most certainly serves the song perfectly, where not typical not tiring there's clearly a great amount of influence here and nothing is really present here that many of us have not heard before. Albeit, this is certainly not "run of the mill" stuff written by someone cloning a whole host of Darkthrone tracks, there's certainly clarity, spirit and effort put into this track which works nicely as an opening track to an album. Track three "Ganggraf" opens once again with a slow beat and plenty of layered choirs and a simple folkish riff that could well have been featured on "Immortal Pride" or something from Falkenbach way back some years ago. Once again, the beat changes and the speed picks up a little. The vocals once more are dominant but not irritating, rather low, very fitting and well worked into the mix. The lead riff that follows really carries the melody and riff almost into Bathory-esq territory, rather hypnotic and well placed into the track. The riffs here are very interesting and rather folkly in most parts, accompanied by the keys they really flow well from riff to riff. Drumming is kept tight and simple, doing its job and setting the pace for the riffs to drive the song and leaving the synths and bass to weave between the rhythm creating by the drumming and sturdy riffs. Bass could maybe be a little more explorative in the tracks but maybe the aim was to keep the bass fairly simple and follow the riffs. Once again, the lead guitar invokes a very majestic aura, very much carrying the riff once more into different territory. Track four "Lof op't Hunebed" then begins with a slow-mid paced riff and beat which accompany each other perfectly. Once again, the synth/keys really add a lot to the recording, bringing out different feelings to the whole composition. There's plenty going on in "Lof op't Hunebed" with 3-4 changes in riffs within 2 minutes. The song shows little let-up and this is certainly

not a track to have on in the background, there's plenty to hear within just those few minutes and there's more as the songs trundles along at a little over 6 minutes. Track five "Bloed on Bloed" once again opens with more an "urgent" feel, almost although there's a divide in the four tracks (excluding "Intrede") of course. The song (soon on) really seems to invoke the aura of viking era Bathory, Kampfar and a host of other bands and projects listed above in this review. Once again, the riffs here are solid but far from technical (which is far from a bad thing) as technical is not for my ears anyway. There's most certainly plenty going on with "Bloed on Bloed", plenty of transitions and ideas brought to the fore with the mix serving the tracks (throughout the album) perfectly. The final track "Uittrede" finalises the record with a slow plodding beat accompanied by a picked riff which is accompanied by a synth piece in the background, the two working harmoniously and most certainly invoking an aura of something-brewing within the consciousness of the returning hero from battle. There's almost a dark and sorrowful aura about the track. Albeit, it's not so easy to mark down or figure out since there's no vocals (and therefore) no lyrics on the track. Overall the album is very strong and those influences mentioned above shine throughout the record. That being said, Uuntar are not merely cutting and pasting the best bits from a host of inspirations; it's clear and apparent that they are inspired, which is granted but this record has it's own voice and really is a breath of fresh air amidst the tons of hopeless shitty bands bringing nothing interesting to the table. Hall Uuntar.

Alastor - Ceremonies of Ancient Wisdom - Cassette - Totenkopf Propaganda

Alastor is a project of Saturno (Higernacht, Saturno, Ravenbanner, Agarthia) Saturno's music has always been primal, raw and atmospheric. Track one "As Mists Into the Woods" opens with a low end synth piece playing a solemn tune. The song also includes what sounds like rushing wind through dense thickets of woodland. The song soon descends into a raw and chaotic assault reminding me somewhat of Eisenwinter and Moonblood. The vocals, frantic, raw and distorted (however) perfectly situated in the chaotic mix. The riffs here would remind many of us of "Transilvanian Hunger" by Darkthrone or even the early works of Branikald... The raw and feral production really works with the cold and haunting riffs Saturno seems to have captured on this first track. This could quite easily have been an obscure unreleased Russian demo from 1996 if not for the knowledge that Saturno is (or was) actually situated in mainland Greece during the 2000s. If you are reading this and enjoyed Old Wainds "Where the Snows are Never Gone" or "To Kampf" & "Stormheit" by Branikald then this demo could most definitely appeal to you. The sound is just submerged in ice-cold riffs and nocturnal atmospheres. The second track "The Return" soon after opens with a fuzzy guitar riff that is soon accompanied by the drum machine beat. Vocals again serve the song perfectly and the riffs here are once more exceptional. There seems to be a lot of influence from Moonblood here with the riffs and a lot of inspiration from the Old Norse scene vocally. Overall, however, (as mentioned above) this could well have been some bizarre project from a member of Old Wainds, Grausamkeit, Maniac Butcher or even Moonblood. Possibly even Kaldrad or Ulv from the BBH scene from Russia. There's somewhat of an experimental tone to the track with the deep subterranean synth in the background just working perfectly as a back drop to the nocturnal atmosphere that is prevalent here. The riffs once more just seem to flow perfectly and the sound of the guitar works here where it may not have worked on many albums seeking a more "clean" sound. It should be obvious by now that this cassette will not be a big "hit" with those seeking professional sound. The song soon changes pace and is once again led by a synth lead and a lead guitar playing an arpeggio riff. The song (soon enough) descends back into the nocturnal atmosphere from before. The third track "Invade of the Wolves" then begins once again with a furious riff that soon is accompanied by a blasting drum beat. The riff once more sounds like something that Moonblood might have used on "Taste Our German Steel" back some years ago. "Invade the Wolves" really seals the deal for the first side of the tape with some excellent transitions and riffs. The atmosphere once more is nocturnal and warlike. Side B opens with the track "The Holy Oath" which begins with an opening synth piece that soon has guitars and drums layered on top of the mix. The riffs once again sound like they could have been used in a host of other demos from the mid 90's. The nocturnal atmosphere is ever present and I can envision Saturno in a forest somewhere screaming his warlike diatribes to the pale white moon! The synth lead once again comes to the fore and this brings out even more of the nightly/nocturnal aura which really just ad's so much to the whole atmosphere. The whole sound here just seems to capture the true essence of black metal in all its glory with the cold "production" that really works so well here. The next track "The SS Ring" (Symbol of Holy Power) opens with a blasting beat and a chaotic riff. For this track (early on) the song sounds like something that Lord of Evil/War 88 may have written or something that Ildjarn may have featured on "Strength and Anger" sometime ago. The song then (once more) mutates into a synth/keyboard piece playing a deep subterranean piece which really suits the whole nocturnal atmosphere I have been mentioning throughout this review. Then comes the storming onslaught once more to bring things back to how they were at the beginning. Overall "The SS Ring" (Symbol of Holy Power) seems to be the most "up-front" track on the demo with a far more (seemingly) impulsive approach. The final track "Boreion Selas" opens with a classical synth lead that (once again) plays an obscure (yet folk-esq) lead piece. The song is accompanied by a timpani or war drum that really seems to work here at creating the warlike aura.

Blut und Ehre - Hakenkreuz Black Metal (Demo I) - Cassette - Self release (18 copies)

Blut und Ehre will not be a band many are familiar with. This unknown entity surfaced a few months back on an underground Finnish distro. (As of August/19) Blut und Ehre is a project that certainly will not be for the faint hearted or the crybaby liberal brigade. Track one "Intro" (D.F.H) Opens proceedings with a wash of chaotic noise that then opens into an old Nazi marching song. I think by now it's obvious that Blut und Ehre aren't looking to win fans among the Facebook groups or fancy Instagram social media "elite" This opening symbolizes a band/project who are going straight for the jugular. Track two "Blut und Ehre" begins with a rabid onslaught! A thin and very distorted guitar works alongside a blasting drum machine beat! Vocals are mid-ranged and fit perfectly into the "mix" (for what "mix" there is) This is simply all out war, devoid of melodicism or "artistic" nuances and other pretentious bullshit. The track works around a few basic but worthwhile (and serving) riffs. Blut und Ehre could quite easily have been a hidden project from Krieg/Wehrhammer 10-15 years back. There seems to be some nods to Kristallnacht, Holocaustus, Flammenot, Hate Forest (in some respects) and a host of other project's such as Aryan Blood, Ildjarn, and Der Sturmer. The song ends with a speech from Hitler once more... Track three "Hakenkreuz Black Metal" opens with a thin and trebly riff which soon turns into a chaotic and full fledging onslaught. Vocals once again invoke a storm of hatred and disgust! This track again bares not a single piece of remorse, completely devoid of being "nice" (such as we heard years ago with Kristallnacht, Graveland or Wehrhammer) The final track (Outro "S.H") Speaks for itself!!! The final few moments of this demo are from (once again) a speech from Adolf Hitler and the final salute "Sieg Heil" This demo belongs where it does... in the darkness, away from the mire of shit that is the "scene" who proclaim a lot but do not act in any way to their supposed "views" THIS is a return to black metal meaning a whole lot more than what color vinyl you got and how you can pose your release like a pair of Gucci trainers to some vapid consumerist.



HERTOGENWALD is a project that crosses borders with members from France and Belgium. When did the idea come into fruition? And what were the original ideas for the project?

S.Nihil: I don't remember when the idea came into fruition, but I remember the first demo was recorded in 2003. Anyway, playing the raw and primitive black metal was the original idea.

S.Nihil: In 2003, a comrade and I created a new black metal project called HERTOGENWALD. We didn't record anything decent and split up but the current logo was drawn during that year. In 2005, Guido and I decided to share a common black metal project and kept the HERTOGENWALD name and logo. We knew each other for a few years and it was time to join forces and make black metal the way we wanted: raw, primitive, haunted, swampy and filled with mysteries of the deep and dark forests. Now, in 2017, we still follow the same philosophy. HERTOGENWALD assumes that things we believe in are inert are actually alive and/or inhabited by spirits. This is basically an animist belief far from Christianity. And the ideal places to perceive and recognize these spirits are the old domains called forests. Our "Esprit tellurique primitif" (Primitive telluric spirit) demo is a first attempt to put that feeling into music.

Your sound is archetypically European sounding (To my ears)
Can you name some of your inspirations for HERTOGENWALD?

Guido: You are right! On this demo, the inspirations came from old-ULVER/SATYRICON/DARKTHRONE, and also the French and Polish BM scenes.

Would HERTOGENWALD ever play live? Is this something that has been considered?

Guido: No, and I doubt we'll as I don't want to play live.

The "glory days" of black metal are far behind us but there are some interesting projects and bands still strewn across the globe.
Do you listen to many newer bands? And if so, which interest you?

Guido: I don't listen too much to new bands, but within the style similar to the same spirit of HERTOGENWALD, I can name a few new bands such as OLKOTH, HELLER, WULKANAZ, ULTRA SILVAN, MAFIAWEM, SAINTS MARIE DES LOUPS... I also follow the new bands emerging from the Nordic lands, Norway, Sweden and The Netherlands.

S.Nihil: Indeed, the "glory days" are far behind us and I find it very painful to see so many mediocre projects and trends emerge over the last fifteen years. Honestly, I'm more and more disgusted to attend this and I think the internet is largely responsible for it. For sure I support a few current bands and can mention some of them here: CRYPTS OF WALLACHIA, SATANAE, AZAXUL, BEKETH NEXEMO and related.

Facebook and Instagram is a major facet of the modern world.
Do you believe or care for this medium to promote black metal?

Guido: Facebook can be interesting, as we cannot deny that it could be a way to spread news and connect with good people... or not! So it has to be used carefully. Instagram sucks because in most cases, it's a poser thing, very different to the soul of black metal. I abhor everything related to smartphones.
By the way, we are not using Bandcamp, because we believe that our music has to be on a REAL medium, not online!

I have reviewed "Esprit Tellurique Primitif" in this very issue of the zine...
I found the demo very interesting.
Why did the demo itself take so long to record and eventually be released?

S.Nihil: We were really busy with our other projects, but I found it hard to find a good time to record. In 2015, I found the HERTOGENWALD tracks, recorded 10 years back. Luckily, I found these tracks in their original forms so we can mix and add other missing things such as vocals, bass and keyboards. We completed the whole stuff with my band mate Alrinack (who also played in YSENGRIN).

S.Nihil: Indeed, guitars and drums had been recorded around 2008 but I wasn't satisfied with the lyrics I had written at that time and so we couldn't finish the demo. Thanks to Guido, the project has been reactivated recently and I found the right words for the lyrics. And, with the help of Alrinack, the demo has finally been completed.

Final words are yours....

Guido: Thanks for your interest and stay tuned if any of you is interested by the primitive BM.

S.Nihil: Be warned that the "Esprit tellurique primitif" vinyl version will be released soon by Satanik Requiem (US). And expect new material to be released by Medieval Prophecy (MF).

"History cannot basically modify the structure of an archaic symbolism. History constantly adds

new meanings, but they do not destroy the structure of the symbol." Mircea Eliade, The Sacred and The Profane.

Blut und Ehre - Wewelsburg (Demo II) - Cassettes - Self Release (18 copies)

Blut und Ehre's second demo "Wewelsburg" features four tracks of Primitive and Primordial National Socialist Black metal from Finnish Soil. This second demo seems to concentrate more-so (aesthetically) on the Occult roots of National Socialism that was utilized more-so by Heinrich Himmler during his time as Reichsführer of the Schutzstaffel (SS) it has been spoken of that Himmler's interest in the deep and hidden aspects of Aryanism and Paganism were a focal point in his philosophies and life code. Track one "Intro" opens with a spoken piece which soon evolves into Track two "Wewelsburg" which again invokes the aura once created by Kristallnacht and Wehrhammer. The vocals on this demo seem far more prevalent in the mix that they do on "Hakenkreuz" (Demo I) The guitar also sounds better on the demo (along with the drum machine) as far as progression goes that's about where the line is drawn. "Wewelsburg" has some interesting ideas...The riffs invoking a slightly different aura than on "Hakenkreuz" which seemed more warlike! Still, that being said there's certainly no let up on this demo so far. The whole idea of Blut und Ehre seems to be about keeping a minimalistic framework devoid of sounding modern (musically) as it's very common that many bands developed and make "better" their production. As mentioned on the Hakenkreuz demo, Blut und Ehre could well have been some macabre project from Krieg/Wehrhammer 10-15 years ago. This could well have been a demo from some hybrid of Leunrath and Krieg (Kristallnacht and Wehrhammer) or maybe even an "experimental" idea of the members of Der Stürmer or Saturno (Alastor, Agarthia, Highternacht, Saturno) or even a side project of the infamous Werwolf (Satanic Warmaster, The True Werwolf etc...) The third track "The Dark Winter" opens up the proverbial can of worms with another assault on the senses. There's again no letting up with "The Dark Winter" and the riff follows a simple yet impressive structure that once again shows that Blut und Ehre is not a project which is into the idea of progression or jumping on the next trend. The riffs seem to work very well together and the composition (no matter how primitive) works perfectly. The tracks ends with a vocal assault and there's certainly no melodies or female vocals here! The final track "Thunder and War" once again opens with a raw and fuzzy guitar following a primitive drum beat (provided by a drum machine) Soon on we are greeted by effect of machine gun fire that just adds tenfold to the whole track. Underneath the hail of bullets lies an interesting riff that sounds like something Werwolf or Shatraug might have written for Satanic Warmaster or Sargeist a few years back. Once again it seems there are influences from Graveland (in part), Kristallnacht, Ildjarn and a host of other bands from yesteryear.

Hertogenwald -Esprit Tellurique Primitif - Cassette - Medieval Prophecy Records

Hertogenwald is a project that was formed some years ago in France/Belgium (During 2005) The recording however was not finalized until 2018. Medieval Prophecy records (A new label from Belgium) who have a steady roster with such back releases as the Forbidden Temple demos and the Moenens of Xezbeth demos and EP's. (Two of the stronger bands doing the round these days for sure) The demo opens with the track "Purification (Introduction)" which begins with a reverberated folk piece which is played on an electric guitar. There's not a great deal to the track but what is heard sets the tone and pace. Track two "L'Haleine du Marais" soon opens with an interesting riff followed by a blasting drum beat. There's a certain ambience about the track already that fits the aura of a darkened forest or somewhere desolate and cold. The mix is very upfront and clear without the recording being clean or at-all clinical. To pick out inspirations is proving quite hard on this first track but there are similarities with Godless North, Sombre Chemin, Nartvind (aspects of) Darkthrone, Graveland and in some respects a few other French bands such as Osculum Infame or even the Austrian greats Summoning or Abigor. There's not a great deal of variation in the drumming but there's many different aspects coming in and out of the mix here and there which really adds to the whole atmosphere. To really sum this first track up is proving rather hard to do BUT it's certainly a recording that sounds like it was created by a few older scene members who seem to know their style and sound. Track three "L'Éil de l'arbre" then opens with a blazing riff which again would not have sounded out of place on a few past releases of Evil, Sargeist, Godless North or Summoning. The fluidity within the track really is an excellent aspect to Hertogenwald as sometimes with demos there can be some jarring with composition and the flow/fluidity can suffer on the track. There's a clear influence here also from the BBH bands of Russia, also I can hear in places some Ildjarn influence (Albeit, only in the base ideas) there's a whole lot more going on in the instrumentation than Ildjarn. The track soon reaches its end and already I am left wondering what "Anamnèse (Interlude)" will bring to the demo. The track soon begins after a few seconds of silence and opens with a synth lead section followed by a beaten drum and a distorted guitar riff playing a tremolo riff. Soon the track delves deeper into a subterranean and abyss like aura with the distorted guitar and spoken vocals. This sounds like it was recorded in an ancient cave somewhere unknown to many men. Honestly, it would have been great to hear Hertogenwald expand on "Anamnèse (Interlude)" and give a little more length to the track and work on creating a little more than just an "interlude" Albeit, the track works perfectly here (If a little short) The fifth track "L'Avertissement du Crapaud" opens with a great riff which (again) would not have sounded out of place on those old Evil demos or even a Track Moonblood might have worked on during the "The Winter Falls Over the Land" demo back in 95'. The track certainly displays a favor for the old-school material of said bands mentioned above. This track sounds more fluidic here for sure. The song drops into a keyboard piece and soon after the song reaches its finale. The sixth track "Réminiscence" opens and seems to draw from the same well as "L'Avertissement du Crapaud" with a

blasting beat and a riff which would not have sounded out of place on many a great record from yesteryear. Fitting in its composition and delivery "Réminiscence" may well be the best track on the demo so far...The riffs are very fitting and seem to really pay homage to the older bands that inspired members of Hertogenwald. The finale "Le noir chemin de l'Érèbe (Fin)" opens as "Réminiscence" fades off into the darkness. The track soon begins with an acoustic guitar (with a fair amount of reverb) that plays an interesting folk piece. The track goes totally changes into a droning synth piece playing a hypnotic and grandiose section. Soon on, the track goes totally subterranean once more invoking the aura of something awakening from the depths. Atmosphere is certainly something Hertogenwald captured completely. That being said, let's not wait another 13 years for a new Hertogenwald record as the ideas here put into a full length (with added variation) would be something to savor.

Hadak Ura/Niedfyr - Through Battles and Betrayals / Barren Kingdom - Split cassette - Worship T

Hadak Ura and Niedfyr are two projects from the USA both playing Pagan/Heathen Black Metal centered around Ancient Worship, Tradition, Heathenism, War and Ancestry. For this release both projects have teamed up to compile an EP gathering tracks. The first two tracks belonging to Niedfyr open with the track "Through Battles and Betrayals" which begins with a simple folkish riff that sounds like something that could have been featured on Storm's classic "Nordavind" with the simple "hum along" aspect to the riff. The vocals soon enter the mix and they are quite upfront and commanding of the song works around a few basic riffs and structures which remains interesting and once again reminding me of Isengard, Goatmoon or Storm. The song seems to work around a few riffs that circle one another and the drumming is

simple yet stable, holding together a driving rhythm that accompanies the riffs perfectly. The second track "Kulturkampf der Wolfzeit" then continues where "Through Battles..." left off. This time however there's a more melodic riff, almost akin to what Horna were doing around the time of the "Vuohipaimen" EP. There's even as aspect of Ildjarn as influence, even a more simple punkish quality to the track compared to the first track. Overall its clear Niedfyr is stepping away from Hadak Ura (since Koppany/Hadak Ura) drums on these tracks. The production is crisp, raw and earthy...nothing sounds overly worked or "plastic" and the songs are carried by a decent enough production where all instruments can be heard perfectly with just that layer of dust on the recording which doesn't make it sound polished or clinical. It would be great to hear new material from Niedfyr in the near future as these two tracks certainly leave me wanting to hear more. The following track that proceeds comes from Hadak Ura entitled "Barren Kingdom" which begins with a blast beat accompanied by a buzzing guitar and a lead guitar playing an atmospheric piece over the top of the chaotic ensemble. Vocals (as is common with HU) are a lower end assault, not often does Koppany steer away from this vocal style and it seems to serve Hadak Ura well. There seems to be influence in part here from Aryan Art, Hunok, Bilskirnir and a host of other great bands/projects from yesteryear. There's also an apparent influence from Ildjarn and of course the highly inspirational Blazebirth Hall bands. Hadak Ura may be a very active project with many releases but it seems Koppany knows how to write perfectly without the compositional flaws that many bands and projects suffer when being as productive as Koppany is. The second track of Hadak Ura's titled "Impermanence" then greets us with a more mid paced track and once more that lead guitar enters and I envisage a falcon flying high above the treetops in the distance. There's a "calm before the storm" aspect to this track that is hard to fully explain. There's also accompanied a strong war drum/timpani to the tracks which (of-course) gives the image of a warlike atmosphere. Koppany's commanding vocals once more serve the track well, acting somewhat more as a narrator to a forgotten fable. Clear as it may be, Koppany's whole approach to the tracks relies heavily on atmosphere and these recordings just would not sound the same without subtle (yet very effective) touches to the composition. The track carries an aura of honor, pride, loyalty and sacrifice. Overall the split is very impressive and displays two prominent projects that most definitely are still carrying the flame of what once was....

Aryan Art and Cripta Oculta are two projects respectively from Bulgaria and Portugal. Both bands center their lyrics on Nationalism, Paganism, Spirituality and History. This split was pressed onto pro cassette by Master of All Evil (A Portuguese label) in 2012.

Side A (Aryan Art) features the track "Нашите древни символи" (Our Ancient Symbols). The track opens with a segment of throat singing and war drums which invokes an aura of ancient battle. A jaw harp/mouth harp then is included in the mix. The opening part of the track most certainly sets the tone for what will come as the song changes. Soon after the track changes and we hear a sweeping distorted guitar, instantly this is Aryan Art's "trademark" sound. Aryan Art has such a sound that really brings forth such atmosphere and melody which constantly reminds me that there are not many bands/projects around in 2019 who could ever match the atmosphere that Alexander invokes. The vocals (as ever) are frantic, compulsive and filled with a great depth of emotion, ultimately they complement the music in such a way that I cannot imagine how Aryan Art's music would sound without Alexander performing the vocals. There are plenty of changes with the riffs but ultimately Aryan Art's sound has not been very progressive in the last few albums; however, this is not a problem but actually shows that Alexander has a great amount of confidence with his work. There's nods to Graveland, Moonblood, maybe even Temnizor and Nokturnal Mortum in places but the melodies in the guitar riffs are very much something I've noticed that Aryan Art masters so well. The track seems to spawn riffs that weave through the warlike aura from the drums and vocals. Side B belongs to Cripta Oculta, a project that was very busy throughout the years with a stream of releases. For me, their highlight record was "Rios que Correram... Rios que Secaram". Albeit, the track featured on this split "Os Nossos Símbolos Anciãos" really shows that the spirit of Black Metal is not dead! The track begins and immediately there's an atmosphere; an onslaught of pagan war! It's apparent that this track was "lifted" from "Rios que Correram... Rios que Secaram" sessions as the mix are very similar, using the same drummer for the performance. The atmosphere here really emphasizes Cripta Oculta's ability to work around a few ideas to create a very strong track. The song then brings a flute and acoustic guitar into the mix which really reminds me of the ideas a lot of the Slavic bands (Temnizor, Venedae, Dub Buk, Arkona & Nokturnal Mortum). There's even elements of Goatmoon here too... An almost "punk" touch in places; maybe even some RAC? The song ends with a dual vocal piece accompanied by a host of effects such as the waves of the sea in their immemorial movement of time. Also, a flute (an instrument that featured quite predominantly in the track). Yet again, the flute services the track perfectly. This is truly a fantastic split that never tires nor lets up. This split cassette is full of raw emotion, excellent compositions and a whole range of ideas.

Hakenkreuzzug - Centurions of Thule - Cassette - Gates to Valhalla/Nuclear Winds Productions

Hakenkreuzzug was a short lived project from Toulouse, France. Their outputs consists of two demo tapes "Promo 112" and "Centurions of Thule" both are featured on this re-release from Evil front man Warlord's label Gates to Valhalla. The additional label Nuclear Winds I have zero knowledge of except the email stated on the cassette spine mentioning an address from a Brazilian email address. I will review here the "Centurions of Thule" demo since there seems to be a sound issue with the "Promo 112" tracks that feature on this cassette. Anyway, onwards to the review. The first tracks present on the cassette are from the "Centurions of Thule" demo which was originally released in 2002 by the French label Inspire Hate (I do believe this was the label of Lord Arawn (Sacrificia Mortuorum, Gonfanon etc.). Track one "Intro" begins proceedings with something that sounds lifted from an old World War II documentary. There are sounds of bombing, warfare and gunfire; this is soon overlapped with a synth/keyboard line and a speech from Adolf Hitler. Track two "Centurions of Thule" then opens up with a thin (and raw) riff/drum beat. This instantly reminds me of some of the French/Belgian/German bands from the 00's (Heidenwelt, Sombre Chemin, Wotanfolk, Valsblut, and Odal). The vocals are snarled; raw and very direct... they coincide perfectly with the atmosphere which is frantic and chaotic. This is not Black Metal that will appeal to the "sensitive", there's really little let-up and the composition is feral, devoid of sounding "nice" to appeal to the masses. Track three "Resistance to ZOG" was never going to be a singalong for the band camp/dreadlock crowd who unfortunately has infiltrated the black metal scene with their idiotic opinions and behaviors. The track starts with a speech which declares the Jews as a race of parasites. Need more be said about the direction of Hakenkreuzzug? The track then begins with a mid-paced riff which builds into a section with a short break. The track then goes into similar territory as the first track with a blasting beat and tremolo riff. It's clear that these tracks aren't going to be about love and flowers, this, in essence is conveyed in the music... the track is raw, somewhat skittish and again there is hardly any let-up or chance of Hakenkreuzzug changing the direction they are going on. Track four "Total Krieg" again tells a rather direct story before the song even begins. A marching beat starts proceedings with a faint keyboard line in the background. Within a few seconds comes another audio speech from Hitler's many rallies. The tempo this time is much slower and there's an almost "plodding" to the track. "Total Krieg" works perfectly as a kind of "interlude" after the previous two tracks were very direct and like a knife to the throat! The fifth (and final track from the "Centurions of Thule" demo) "Accomplishment" again features a speech from Adolf Hitler over a mass of sound waves (Almost like a noise/power electronics track). This is certainly a very interesting demo that could have maybe had a few more tracks to really bring out more of what Hakenkreuzzug had produced in the second and third tracks. It seems that Hakenkreuzzug are no longer and this demo is now just a fragment of the past.

Draugur - Elbenopfer - Cassette - Darker Than Black

Draugur are a long running project from Brazil who have always maintained an underground status along with other project such as Evil who also originate from the same country. Draugur has had many years of silence and "Elbenopfer" marks a return after a long hiatus from the project (10-11 years). The first track "Intro" opens with a low horn which resounds a dull yet powerful tone that sounds like a call to war. After a short intro the second track "Erd- und Bluthaften Kräfte" begins with a mid-paced stomping rhythm and a distorted guitar. Beneath lays a layer of synth and a bassline. Soon on Gauroth's vocals come into the mix and it's evident that there's a great amount of influence from those old Burzum classics. There's a hypnotic and repetitive aspect to the composition which once again leads to the Burzum influence since Vikernes' compositions were very minimal, layered and hypnotic. For an opening track it seems Gauroth was really interested to go all out and send the listener into an ancient world of obscurity. The song later changes and seems to still invoke that furious aura once created on the first few Burzum records. Draugur were always an overlooked project and considering we've not heard a new record from Draugur in ten or so years it's very evident that Gauroth knows exactly what it is he wants to project with Draugur. Track three "Unter dem Auge" then begins with a faster paced riff. Again, it's fairly obvious where Draugur's inspirations come from. The basic yet memorable riff works so well. Gauroth's vocals work well here and the whole rigid structure of the song sounds like a chaotic storm. A pulsating (and droning) keyboard riff works along with the cold abyssal atmosphere perfectly. Track three "Unter dem Auge" once again opens with a riff that could well have featured on "Det Som Engang Var" by Burzum. It seems Gauroth has nailed his flag to the mast in respects to who it is will (seemingly) forever be an influence for Draugur. The songs apparent influence is obvious but that does not mean Draugur is a mere clone of Burzum or that this project holds no validation. Its clear Gauroth knows how to compose riffs and work around ideas. My only gripe here is the vocals sound a bit buried in places BUT generally the vocals are doing their job in the mix fairly well. Track four "Der Kommende Sturm" opens with a timpani/war drum resounding with a layered synth piece which works perfectly along with the timpani/war drum. The song soon evolves as another synth piece is added and the song develops into fierce clashing of sounds that create a warlike atmosphere. "Der Kommende Sturm" is certainly an apt title for this track as it seems to "set the pace" for what is to come. The next track "Ein Ruf aus der Vergangenheit" maybe feels a little out of place at this point in the tracklisting. The next track "Ein Ruf aus der Vergangenheit" maybe then begins side B with a blasting opening. Again, Burzum springs to mind (or maybe Branikald in places) maybe even Ildjarn also. The riff however really sounds like something Vikernes may have written many years back. The keys/synth really bring a lot to the composition here (although not "symphonic") but again acting as a backdrop to the storm from the guitars and drums (and soon vocals). Again though, Gauroth's vocals (albeit passionate) really could have done with being a bit more apparent in the mix. The thundering drums and raw guitar really take a look of the mix that I feel Gauroth could maybe have added a few layers or styles to his vocal performance. Once again, though, Draugur takes a lot of inspiration from the old guard and there's no getting away from the fact that the obvious influences once again are fairly dominant in the record (and the back catalogue of Draugur) this is fine, but I think it's important that Gauroth brings as much of his persona and craft to the recording as possible (which I can hear) Gauroth here presents something that is lacking in today's underground scene which is very important in a record and that's working around something "simple" and making it work. There's nothing "fancy" here or "technical" but the hypnotism of the riffs and melodies really are something that catches the attention of those willing to listen. The next track "Die Tore der Ewigkeit Durchschreiten" soon adds a fuel to the proverbial fire with a mid-paced hypnotic riff working over the bass heavy drum beat. Again, there's the clear influences but in fairness to Draugur this could have featured on a track from Bliskinnir, Evil, Nyktalgia or a host of other bands who were (or are) inspired by Burzum. The heavy pulsating bass drum here carries the raw earthy guitar riffs perfectly. The vocals this time seem more apparent in the track and maybe a little better placed. The song ends at around 6 minutes and it could have carried on for another ten with some interesting keyboard pieces, folkish vocals and some other layering. It would be great to hear Gauroth take another go at this track for a future session as I feel the track was probably one of the strongest from the album so far. The final track "Pest" opens with a piano piece which sounds very melancholic.... The track then evolves with the timpani and synth that had featured before with "Der Kommende Sturm". Suddenly a melancholic piece turned into a more cosmic/supernatural. There's soon more layers to the composition that just add's more mysticism to the track. The track then fades off and leaves me wanting to hear more from Draugur. Hail Draugur, the flame forever burns bright!!

Winter Blackness/Infamous - Symbols of Scarlet Revenge - Split 7" - DTB/MOD

Winter Blackness is a project of Wened Wilk Slawibor (Venedae, Blood Stronghold, Necrostrigis, Hatenwar) etc. Infamous is a project from Italy who I am not too familiar with but the project (I would imagine) would tend to harness a degree of quality to seek Wened's approval. This split EP surfaced in 2017 via German label Darker Than Black.

Side A is the Winter Blackness track "Demons of Winter Blizzard" which opens with a sample of an ice blizzard. Soon on in the track comes the music and it starts off nicely with mid-paced riffing and drums. The vocals are archetypically Wened with the howled "scream" not too dissimilar from Varg Vikernes or Lainad. The track soon picks up pace and then goes into a blizzard of blasting drums that work perfectly with a furious miasma of icy cold riffs. This track certainly displays Winter Blackness is purely old school black metal. The track unfortunately finishes in less than 5 minutes which could well have lasted another two minutes. Albeit, Winter Blackness' side of the EP displays the project as yet another project of Wened's that is still carrying the flame of true black metal. Side B features the Infamous track "Ricordare e Inorgere" which opens with a blasting beat and a tremolo riff. Instantly I can hear influence from Mayhem, Ulver, Moonblood and the like. The vocals sit a little in the distance, but never fading off to where they become too quiet and the mix is great, clear enough to hear everything without losing the raw atmosphere.

This track really displays some interesting and intense riffs. The final few moments featuring a reverb laden clean guitar riff really signifies the finale.

Overall it's becoming harder to find interest in 7" EP's as the format is gradually becoming more and more costly. That being said, this EP is certainly a good EP to discover two prominent underground bands.

Blut und Ehre - Ygg Vidrir - CD - Self-release/Independent

Blut und Ehre is a project of an unknown entity from Europe whose approach and sound has not waned since receiving the first demo-tape "Hakenkreuz Black Metal" which was limited to 18 copies as was reviewed in this issue along with the 2nd demo "Wewelsburg". It should be noted that those looking for something akin to a Nuclear Blast record or some expensive studio and clean production should look elsewhere. This is Black Metal stripped back to the bare bones with zero nonsense or attempt to appeal to a "mass market". Anyway, moving onward....

"Ygg Vidrir" is the first full length album from Blut und Ehre, a project who is certainly not playing "dress up" to trends; this is Black Metal devoid of fanciful nonsense and worthless marketing trite that unfortunately has crept heavily into underground music in the past years. The first track "Intro" (Dreki og Hrafu) opens the release with the sound of the sea and wind raging. There seems to be a pre-conceived notion of battle and there's an aura of impending chaos. Tracks two "Wotan's Throne" (Valhalla) then wastes no time in letting the listener know exactly what was to come after the atmosphere that was built up in the introduction.

The buzzing riff, monotonous drum machine and low end vocals all remind me in part of Command or Holocaustus. There's (as you might imagine) zero "let up" here. There's elements here of Hate Forest, Ildjarn, and Der Sturmer. The track seems to work around a few basic (and direct) riffs that seem to (once again) invoke a warlike atmosphere. I would say the "production" has improved from the few cassettes I reviewed back in 2019 but there's not a great deal of difference overall. Track three "Thunder Division Wiking" then opens with a more triumphant RAC sound, this time a far more "heroic" aura comes to the track. The track would again not sound out of place on "Sturmangriff" by Command (however, this is certainly performed better than Command) Fans of Eisenwinter (as mentioned with the demos) will certainly like what they hear with Blut und Ehre.

The track works on a repetitive and primitive feel which I feel aids a lot of bands (such as Akitsa) which can be something that suits certain people's "tastes" more than others. For me, this record has got off to a very good start. Would it appeal to those looking for something "new" or well produced? Possibly not, as the recording is very stripped down akin to many of the bands/projects mentioned above. Track four "Ultima Thule Berserker" also begins with a mid-paced drumbeat and a furious riff that invokes (once again) a warlike atmosphere. The song soon descends into a chaotic onslaught reminding me in part of Holocaustus or Flammentod. The track works around these two segments that work perfectly together to create that very atmosphere that has been present so far. Around the four minute mark (with only a minute remaining) there is a sampled audio battle scene with swords clashing and battle raging. THIS alone signifies exactly what I feel Blut und Ehre have tried to strive for on this recording and it's worked perfectly thus far. Track five "The Northern Realm" ignites the fire once more with a furious assault to open proceedings. It's clear there's no attempt from Blut und Ehre to sound "nice" to appeal to a new audience with this approach (the same can of course be said for the demo material too) The riffs are cohesive, abrasive and very much stand out in the mix as the drums are not doing much more than they would need to do. The vocals again are performed in a basic yet suitable way, there's no "drama" to the approach and once again it's very apparent that Blut und Ehre aren't playing games with this approach. The whole "mix" to the recording is very much "in the red" and there's no let up when the listener can take a breath away from the very "full" and suffocating "production" on this record. Track six "Twilight Forest" opens with the sound of a rain storm and thunder. The track then opens with a raw punk-esq vibe accompanied this time by a subtle yet fitting keyboard that sits nicely in the mix. Something is bringing to mind old Bathory here or maybe Ildjarn. The riffs on the record so far are basic, there's no wankery or noodling, things are kept very strictly stripped back and dry. There's not a great amount of variation with the track (and that suits the approach perfectly) reminding me even more of Ildjarn with that primitive approach many fans have come to admire over the years. The track (around 5:15) then slows down and the riff that ensues has a militant atmosphere, somewhat resembling a funeral march.

Track seven "In the Castle of the Black Sun" begins once more with an audial assault on the sense with a razor sharp riff and a pounding blast beat accompanied by more of the mid-low range vocals featured on the previous tracks. The riffs once again remind me of something you'd expect to hear from Holocaustus or Flammentod (or even Aryan Blood) once again, there's no let-up with the assault and it's clear that Blut und Ehre were always going to make fierce and harsh black metal devoid of bullshit. The track does have the few sections which keeps it interesting since I suppose the formula could perhaps become a little tiresome after a demo, let alone a full length album. What Blut und Ehre suffers for a little in variation it sure makes up for in brutality. Track eight "Strength of Our Blood" then opens after the fury that was "In the Castle of the Black Sun" and shows no sign of letting up (once more) The vocals once again sit nicely in the mix and just add to the feral cacophony that is the mix. The best way to sum up the sounds present on this record would be if Flammentod played with a more "straight" black metal approach and decided to re-record "Forest Poetry" by Ildjarn with some nuances here are there. The buzzing riffs again don't seem to step out from the basics (however it serves perfectly for the record and approach) and it's clear that the whole idea is to commit audial assault. Track nine "Iminsul" opens with a more mid paced approach (which admittedly is good to hear after the previous two tracks) accompanied by a speech from Adolf Hitler in the background. A lead guitar rides over the main riff which soon turns into a palm muted RAC riff. I feel this (and the third track "Thunder Division Wiking") are more interesting and standout that the other tracks but with hindsight there's actually a reasonable blend of ideas on the record. The final track "Glorification of the Noble Wolf" once again enters more into the sphere of Black Metal rather than RAC but the beat is a little slower and the riffs here seem to be carrying something almost resembling something you may have even heard on any of the Branikaid records from the past. There's a more "ethereal" approach (somewhat) to this track in part and something seems to give off the atmosphere of a final battle or the last march towards death! For fans of Ildjarn, Wodulf, Der Sturmer, Aryan Blood, Bilskrinnir/Ulthethnar, Command, Flammentod/Holocaustus & the Blazebirth Hall bands.

Wewelsburg - Into the Ritual Chamber - Cassette - Vinlandic Werewolf/Hypnosis Records

Wewelsburg is an active band from Vinland who's first demo "Into the Ritual Chamber" was released in March 2018 on cassette. Wewelsburg have three members who are ALL very active in the underground scene. Track one "Intro (Thulean Eternally)" begins with a synth piece that is soon accompanied by whispered and spoken vocals. The aura already is mystical, ethereal and ritualistic with the keyboard lead part sounding perfectly fitting for the background (low end) synth piece. The vocals work perfectly here too with the right amount of lyrics to fit in the track.

Track two "Phantoms of Our Final Victory" then opens with a mid-paced riff accompanied by the drums following. Instantly Graveland comes to mind (If you were to hear the riff you would know why) the vocals are fitting and once more there seems to be influence from Graveland, Satanic Warmaster and (in part) Moonblood. There's certainly nothing new here...it's evident who Wewelsburg's influences are. Track three "Paradigm of Dark Visions" enters almost immediately with a slower pace and a more somber/melancholic riff. There's a keyboard/synth piece in the background that almost verges on sounding a little out of place and somewhat irritating in the mix. It's hard to understand what Wewelsburg were thinking when they recorded the keyboard piece as it sounds rather out of place on the recording. The general basis of the track however is nicely composed and clearly shows Wewelsburg's influences are dominant once again. Albeit, and to give Wewelsburg credit, it's not as though the band is cloning any other bands (we've all borrowed from one another along the way) especially a lot of the 90's legends such as Moonblood, Graveland, Mayhem, Darkthrone etc...The track fades off into the distance and really leaves me wondering why the track was so short, unfortunately it ended up sounding a little unfinished.

The next track "Within the Ancestral Chamber" opens once again with a mid-paced section and Wewelsburg showing clear influence from Veles here with the main riff. The vocals once more are quite present in the mix and this approach really suits the tracks perfectly. There seems to be a lack of bass guitar which is a somewhat of a shame as the songs could have done with a little more layering. The keys this time sound far more fitting to the track and the personally I would say this is the most impressive on the demo. The final track "Outro" (Eternally Thulean) seems to pick up (in part) where "Intro (Thulean Eternally)" left off. The simple low end synth section playing along with the tracks re-recorded and slightly re-worked in parts would make for an interesting full length record.

Heidenwut - Tod Und Verderben - CD-R - Independent/Self Release

As mentioned on the "Kriegserklärung" review Heidenwut is a solo project from Fenrag. As of 2019 I have not heard if there is more Heidenwut to come or if Fenrag himself is hibernating in the desolate woodlands somewhere in Germany.

Albeit, Heidenwut certainly left an impression on me and this rather unknown project really invoked an aura of the old greats such as Moonblood, Barad Dur, Maniac Butcher and a host of other German bands such as Armatus.

Grausamkeit, Old Pagan, Blutkult etc... How will "Tod Und Verderben" sound next to "Kriegserklärung"?

The first track "Tod Und Verderben" begins the record with a melodic (doom laden) keyboard piece. It seems that the title (Death and Perdition) certainly suits the overall atmosphere already.

Soon after around one minute the song then changes pace, into a battle-esq onslaught with the drums pounding away and a tremolo riff following along. Once again, Heidenwut really benefits from the keyboard section just lying underneath the onslaught that is the guitars and drums.

It seems already that "Kriegserklärung" worked as a nice premise for this record which (after one track) sounds more well-rounded and concise. The playing in places is a little sloppy (as was evident on "Kriegserklärung" also) but nothing is tainted or any worse off from a few minor errors here and there. Overall I would say "Tod Und Verderben" acts as a nice opening track to the record. Track two "...to Valhalla" then enters with a more upbeat riff that could have been featured on a host of old Flammendod or Holocaustus records from yesteryear. The keys once again work very well underneath the riff. Vocals once again from Fenrag are very immediate and vitriolic, devoid of that rather irritating murmuring that is featured on far too many records these days. The second section on the track really serves the song well with some nice bass playing and drumming working well together. The third part of the track then appears which ends soon after with a small drum solo section in the song which took me by surprise a little but it worked perfectly into the first section/riff. This track could well be the best track I have heard from Heidenwut. There's plenty of variation, good riffs and strong song writing present.

Track three "Vergeltung" opens with a great riff that seems to ring a bell but it's hard to think where I may have heard a similar riff before. There's a great amount of atmosphere here once again and zero let-up. The vocals once again of Fenrag sound like a man with some serious conviction and as mentioned above there's no murmuring and you can really hear the vocals in the mix. Once again, the keyboards are not overly used but when they are there seems to be an aura invoked that just sits so very well in the rather loose and chaotic mix. The riffs can almost be hummed here which is always a great factor when you think that most riffs are really just a distorted extension of folk melodies! Again, there are elements of many German bands but also some influence from Maniac Butcher, a whole host of Scandinavian bands WITHOUT this sounding like many bands who just emulate 2-3 bands and run with that idea to the point of many rolling their eyes wanting a little more than 3000 Darkthrone clones (which was very evident some years back). "Vergeltung" works perfectly, being very fluidic for a song that is over 11 minutes. There are many great sections that gel perfectly together to create the track. Track four "Viking Blood" then proceeds with a thrash riff that could well have been used in many records from the past. The whole atmosphere reminds me once more of Maniac Butcher. As soon (however) as the keyboards come into the mix there's an element of the old Polish sound (in some respects) but generally speaking those keys seem to invoke a more medieval feel to the track. There's a variation in the riffs but generally there's nothing present here that really delves too far from what has been heard before on the recording.

Track five "Waffenbruder" opens with a riff which would not have sounded out of place on an old Kristallnacht record. The keys once again bringing forth the atmosphere needed. The second riff/section however invokes more of a German feel to the track featuring a riff that sounds similar to a few sections of the Odal album "Sturmes Brut". Once again, Heidenwut seems to bring a lot of energy to the record and Fenrag's passion is evident in his whole performance.

The final track "Abschied" ends proceedings with an atmospheric piece; the keyboard playing a melodic lead part once again seeming to invoke the aura of a returning soul from the battle.

Overall "Tod Und Verderben" has the edge over "Kriegserklärung" which at times often seemed a little too drawn out. In hindsight Heidenwut has some very strong material that in places can be hindered by a touch too much repetition (in parts) but going beyond a few minor aspects it's clear that Heidenwut would appeal to the bands mentioned before.

Grizelda - A War Drenched in Fantasy - Pro cassette - CW Productions

Grizelda is an unknown entity from the USA who's first demo "A War Drenched in Fantasy" was released by the American label CW productions in 2019 who have been synonymous with a host of other bands such as Cirrhus, Bone Awl, Furdidurke, Eunuch and a few others.

The first track from the demo "No Living Man May Hinder Me" begins with a somber guitar riff that soon invokes the aura of battle. Instantly there's some clear inspiration from Immortal, Mayhem and Moonblood (to my ears at least) the sound is carnal and hateful, devoid of "nice" nuances. The vocals work perfectly in the mix and Citrinis (the lone member) knows exactly what he wants from the project. The riffs seem to be like razor to the flesh and the whole atmosphere is completely warlike and raw. This is more (however) in the vein of old Moonblood than it is "warlike" in the sense of Blasphemy, Black Witchery or Bestial Warlust. It's also very apparent that Grizelda has taken a lot of inspiration from the old European scene and the riffs really do bring a lot to the composition. The second track "With a Great Braying of Horns" then comes to the fore like a storm of arrows flying towards the enemy on the battlefield. The barbaric drumming and (once again) razor like guitar riffs really bring to mind a tribe of brothers on the battlefield clear that Grizelda has been influenced by a whole host of bands from the 90's. The riffs here and it's once again clear that Grizelda has been influenced by a whole host of bands from the 90's. The riffs are cold and barbaric, reminding me in part of countrymen Godless North (the early material) although, there's a different atmosphere here and in truth Grizelda's efforts are far more interesting and less linear than Godless North. There's also clear inspiration from Moonblood or maybe in part Helheim. Old Immortal "Diabolical Fullmoon Mysticism" or even aligning the sound with more modern bands such as Aryan Art or Peste Noire (in part) Albeit, "A War Drenched in Fantasy" has more layers than one might suspect from these descriptions.

Side B opens with the track "Orthanc" which begins proceedings with a more mid-paced riff and drum beat. The sound

of the drums is dense and sounds as though it was captured in a rehearsal room somewhere. This really works (the sound of the drums that is) along with the very raw and razor like guitar riffs weaving in and out of the composition. The main riff again sounds very warlike and commanding. The whole track works around a few basic parts that seem to bond together perfectly with the drums keeping the track tight and concise. Once again, the vocals are impressive and work nicely in the mix without being overly commanding or just a muted "growl" for the sake of them being there. The riffs here are very impressive and somewhat reminding me of the old BBH recordings (mainly Forest) with that repetition being a major part of the composition and flow of the track. Vocals in part are "missing" from the track (of-course they are not "missing" intentionally) but it would have been great to maybe hear a little more of the vocals and even in parts some variation with the delivery in those vocal-less areas. Track four "Crestfallen" opens with a synth lead part playing a lead which would have not sounded out of place on a Nokturnal Mortum or Wojnar record many years ago. The basis is interesting and the simplicity is certainly appealing here. Sometimes the most simple of effects works so well at building the right atmosphere. (Look at the Blazebrith Hall back catalogue once more for an example of that) The song sonically seems to act as an ode to the fallen warriors of battle (or at least that is the aura I am picking up from the track) The songs final few notes fade off into the distance and "A War Drenched in Fantasy" meets its end. Hopefully 2020 will see a new recording from Grizelda maybe with a few new touches. Overall the demo worked fine but just suffered a little from the sound (not so much the recording per-se) but the tape itself which is a pro duplicated tape which has never been the best audio option for any project and unfortunately there are plenty of audio problems on the tape. It would have also been good to have the lyrics featured in the tape booklet too as it seems the lyrics here would certainly have been interesting to read into. As far as this being a demo the tracks were very detailed and intense and the atmosphere was warlike, carnal and also very ethereal and almost other-worldly in places.

Sieg Oder Tod / Ulfethnar - Split Cassette - F.P.T/Beverina Productions

Sieg Oder Tod and Ulfethnar are two projects who feature members of Bilskirnir and Nordreich. Sieg Oder Tod's sound has always been very close to RAC but with stronger tones of Black Metal. Ulfethnar unfortunately has been a more silent project of Widar's throughout the years but it's evident that Ulfethnar and Bilskirnir can sometimes cross paths in each other's records. Needless to say, Widar can sometimes stay a little close to home with his compositions and that can be the result such events. Albeit, onwards to the review...

The first tracks are from Sieg Oder Tod which opens with the intro "Einklang". The first few seconds tell a story in itself with an old German marching song which definitely sets the standard and tone for what is to come from Sieg Oder Tod. The track then evolves into a thrash riff with some RAC overtones. The song is short and devoid of vocals.

Track two "Die Stunde Naht" then begins with a bombastic punk riff, fast drumming and low vocals. This sounds like an old RAC song with some Black Metal overtones... certainly a singalong you might find at a gig. The track once more is short but seems to keep a basic structure and certainly has no frills, there are no long interludes, meandering or pointless... this is straight to the point. Track three "WRGD Vaterland" then begins with a more melodic tone.

A solo/lead guitar overlaps a guitar playing an arpeggio part. After maybe 30 seconds the song then opens into a gang-singalong RAC piece. So far "WRGD Vaterland" seems the most thought out of tracks with some nice changes. The song once more doesn't have much in the way of song length but "WRGD Vaterland" certainly did what it needed to do in respects of composition. The fourth track "Auf, Auf..." then opens with a more metallic tone, somewhere between a mid-paced thrash riff with touches of RAC once more. The second riff/section then evolves into a full on thrashing riff. I can hear in parts there are aspects of Nordreich coming through into Sieg Oder Tod... this is very often the case when one sole member handles all instruments and compositions. I have always been a fan of Nordreich so this certainly did no harm to my perception, opinions or ears. The fifth and final track "Kamikaze" is a cover of Radikahl who are an RAC/skinhead band from the late 90's. The cover song works perfectly as an ode to the band. The structure and riff styles are very common within the realm of RAC.

Ulfethnar's side of the cassette begins with the first track "Die Soldaten der Welt" which begins proceedings in a very similar way to many of the Bilskirnir tracks from the past.

Instantly it's notable that this particular track could have fitted on most other Bilskirnir albums from yesteryear. Widar's vocals are always predominant, strong, emotional and full of a range of ideas that just seem to project the music. The riffs here are very fitting to the atmosphere produced. Track two "Seid Wachsam" begins with a lead guitar playing along with a basic rhythmic guitar. The drums are again kept straight forward and simple. Widar's vocals then come to the fore which really completes the whole composition perfectly. Again, this track could well have been lifted from an unreleased Bilskirnir EP, I'm somewhat reminded of the EP from Bilskirnir entitled Annenebre which was released a few years after this split saw the light of day. The next track "Der Werewolf" is a Frank Rennicke cover song. Frank Rennicke, a known National Socialist folk singer who has been active for many years in Germany.

"Der Werewolf" opens with a catchy riff which really suits Widar's approach perfectly.

The song works around a few basic riffs which bond perfectly well together.

The final track "Sturmt Voran" then opens with a melodic riff that plays a looped lead part. Overall the Ulfethnar side works very well alongside the Sieg Oder Tod material and each complements each other perfectly.

Blakulla - An Almighty Sacrifice - CD - Merchant of Death

Blakulla is a project from France whose music has always managed to capture something within me which I cannot fully understand or comprehend. The sound of the last few records is like a blazing fire that keeps on raging, defiant (it seems) against the lazy lackluster "trend" of 1001 other bands who would NEVER possess the amount of atmosphere that Blakulla can create. To really understand Blakulla you would have to look at a lot of what SBE brings to a record... a furious force with zero let-up or posturing. This EP (CD) was released only very recently (as I sit here reviewing the record in March/19). The first track "Hermann the Great" certainly opens the record impressively. The first aspect to the music we hear is a stringed instrument (Mandolin, I do believe) playing a folksy melodic riff which is certainly quite hard to understand where SBE's inspiration from. Albeit, the song soon awakens with a "catchy" riff and a ferocious pace is set. THIS is exactly what makes Blakulla stand out from many bands. It sounds like Blakulla just adds everything that's suitable and nothing sounds lazy or watered down. The riffs work so very well together, nothing sounding contrived or forced. The drumming has always been a feature for me when listening to Blakulla and it's apparent that SBE can certainly handle his instruments. The song just flows... there's urgency, and not a moment for the listener to take a breath! The composition on this first track alone is solid and the whole track works as an assault upon the senses. The production (once more) for Blakulla is very dry but with a decayed reverb bringing out the atmosphere to the recording itself. Track two "Drink the Devil's Blood" is a cover song from the once great Deathspell Omega. The song (like most of the old Deathspell Omega tracks) opens with an excellent riff. SBE has really picked a diamond here to cover and the track really fits perfectly into the record (much like SBE's cover of "Dernier Bastion Blanc" by Seigneur Voland) albeit, it's clear that SBE brings his own touch to the covers which seems to work perfectly well.

As covers go this is certainly impressive and it would be great to hear a few cover songs on a future record from SBE if that is something he will do in the near future.

Last up is the third track "Amongst Ageless Tombs" which clocks in at 3 minutes!

The song opens with a slow/mid-paced drum beat and riff. (Somewhat refreshing after the last two tracks!) The tempo soon changes however and the assault begins once more. The riffs once more seem to bond together so very well and the atmosphere captured is fantastic.

The overall composition here is exceptional and the simple fact that the slower parts really work fantastically to build the track. Blakulla's use of tempo changes has always been something impressive. What with the very "off the cuff" playing everything just seems to mold itself perfectly together. There's aspects here and there (in the mid-tempo break down parts) of Sargeist (or maybe) even 00's Baptism. The song somewhat reminding me of a track from (in parts) the Baptism album "Morbid Wings of Sathanas". Overall this EP is an excellent display from one of the few worthwhile bands in 2019 still making black metal the way it should sound.

Sombre Chemin - Nacht und Krieg - Cassette - Warhorn Records

As of 2019 it is unfortunate to see that Sombre Chemin are now defunct (and have been for a few years now) Sombre Chemin's direction always interested me as I always found their outputs to be unique. "Doctrine" especially is one of my favorite records from the French scene in the mid 2000's. Nacht und Krieg appeared before the full length "Doctrine" and was released the same year as the split 10" with Eole Noir and the split CD with Crux Dissimulata. Nacht und Krieg opens with the track "Dans L'Eternel Brouillard" which begins with a guitar lead. The song soon descends into a macabre distorted folksy piece with Weltanschauung (Vocals) bringing a feverous and maniacal energy to the track. Vilwolfheim (All instruments) certainly has his own "trademark" sound that he has utilized to make Sombre Chemin sound as it does. The bass (as with most SC records) is very much in the mix and really brings a whole new depth to the tracks. Track two "Nacht Und Krieg" opens with an ambient piece which sounds very

subterranean. There's an aura of unknowing, a great deal of suspense. The track then emerges with a great riff overlapped by a mid-paced drumbeat. The riff sounds loose, bizarre and again quite folksy in its delivery and atmosphere. The drumming is skittish, raw and serves the riff perfectly... Sombre Chemin compositions sound semi-improvised. This is one thing that seems noticeable is that some of the Sombre Chemin compositions convey an aura that always an attractive trait since (as I have mentioned before) I believe black metal often conveys an aura that suits minimalist and loose composition perfectly. Bands such as Sombre Chemin, Dead Reptile Shrine and Ildjarn

(Plus a host of others) have remained in constant rotation for years due to these projects capturing something I do not feel you can find in certain modern bands who have a very "clear" sound, their whole sound is far too clinical. To me, a band like Sombre Chemin perfectly captures an aura and a sound which cannot be manipulated nor contrived. Side B of the tape features the first track "Hyperborée" starts again with a minimal and basic riff that is overlapped with a thin and tinny drum sound. The bass floats in the background but seems to sit perfectly in the mix. Weltanschauung's vocals once more are a focal point and serve the track perfectly. "Hyperborée" again displays Sombre Chemin at a very interesting time in the development of their sound. It seems to me that "Nacht und Krieg" could well have been a demo that could have inspired Vilwolfheim to begin compositions for the "Doctrine" album as I can hear aspects of the tracks in the "Doctrine" album. The final track "Les Drapeaux De Sang" finalizes the demo with a marching drumbeat and a vocal piece from a band of warriors (Almost like a war dance and a calling to the gods) The track has a bizarre quality, even by Sombre Chemin standards this track is very experimental. The demo ends and unfortunately this is way too short! It would have been great to hear another 2-3 tracks for this demo. I do believe this demo served as a stepping stone to "Doctrine" which I have always deemed an underappreciated record with a unique atmosphere.

Nearly two years.
Track two "Silvery Howling" opens with a more upbeat/mid-paced riff and drum beat. The cold and icy riffs like an audial avalanche bring to mind Nord era Setherial (and that's never a bad thing) the whole atmosphere is furiously energetic and completely on point. The drumming once more serves the song very well with some great fills and rhythmic "flare" in parts. Overall the song writing here is sturdy, there's not a weak moment in terms of riffs and the transitions once more sound very well-rehearsed and composed. Much as I mentioned with the Fuastlan Pact review, this sounds very Finnish and there's a real characteristic in many of those great records from yesteryear that are still very much apparent in many other projects/bands still active in the Finnish scene. Track three "Ymir" then opens with a tremolo riff accompanied by a beating drum and then that riff unfolds into a simple punkish beat which soon evolves into a blasting beat accompanied by a lead guitar. In part this reminds me of Fimbulwinter era Satanic Warmaster (and of-course) many records that pre-date Fimbulwinter. (Setherial once again springs to mind) even the majestic brilliance of "In the Nightside Eclipse" by Emperor. One standout thing about these compositions is there's no frills or bullshit about them, things are kept very standardized (not that this is a bad thing at-all) sometimes riffs can be over thought and ideas can sound over thought and pretentious. Track four "Frostland Conqueror" then greets the record with an icy/atmospheric intro which soon descends into a chaotic four "Frostland Conqueror" then greets the record with an icy/atmospheric intro which soon descends into a chaotic lower tone somewhat on the vocals. The riffs once more weaving in and out; keeping things tight and concise, amidst the storm that is the pulse of the cacophonous drums. As mentioned prior, the performance here is very tight between Vrasjarn & VR and there's not much space between passages. The song (as a whole) works around a few significant riffs which seem to invoke the aura of a frozen forest where warriors reside ready for battle. The synths are somewhat rare but when they do come into the mix they do just enough to build the atmosphere beneath the guitars and drums (which are) leading the way here. Track five "Winterstorms" takes a slightly different approach and almost instantly reminds me of "The Shadowthrone" era of Satyricon (A golden era in respects to the shit they make these days). There seems to be maybe a little less urgency on this track and things certainly work very well around a more mid-paced approach. The riffs accompanied by the synths really do this track a whole load of justice. Quite frankly, this is the best track yet with the riffs working so very well amidst the slower backdrop of the drums. Again, VR's performance here is solid and it's clear he knows how to work alongside Vrasjarn very well. Track six (the final track) is a re-recording from the 2006 "Silvery Howling" demo entitled "Resurrection of Pagan Fire" which I would say was the most stand out track from that tape.

The track opens with a buildup of feedback and a four count, soon accompanied by the vocals of Vrasjarn. Hearing the song next to the demo version is indeed interesting and you can hear that this re-recording of the track certainly is a welcomed aspect of the record. For my ears, i prefer the demo version which (as mentioned above) I believe was the most standout track from the demo. The performance here may be tighter but the production (in comparison to the demo) doesn't do it as much justice. Albeit, there's nothing wrong with a cleaner production like on the record but sometimes demo versions just have that charm that no amount of replication or production can replace. Ymir seems to be a project reborn from Vrasjarn and you can hear his ideas are very much rooted in the times before black metal became the circus it is today with alien idiots and Facebook scene tourists trying to water down an art form performed and composed by people who truly feel an understanding for this genre.

There's clear nods to Setherial "Nord" here, maybe even "In the Nightside Eclipse" by Emperor and even the Finnish scene from the 90's/early-mid 00's. The riffs here especially carry the tracks perfectly, aided by simple and effective synth/key work from Vrasjarn. VR's performance (on drums) too was very concise and impressive. As a whole the record was very intriguing and seemed to convey an aura from yesteryear.

Sale Freux and Sanctuaire- Freux-ryuant / Traverser les tempêtes

Sale Freux and Sanctuaire are two projects that really should need only minimal introduction for anyone showing interest in underground black metal within the last 7-8 years. Both projects have had their fair share of interesting and noteworthy releases over the years and this split seems to merge two bands who (as far as I am concerned) always knew how to write interesting and unique music. Side A features two tracks from Sale Freux, the first titled "Freux-ryuant" opens furiously with a riff that instantly seem to invoke a sorrowful aura. Soon in, Sale Freux's crazed vocals join in and really add perfectly to the whole track. If you haven't heard Dunkel's vocals then they will either be for you or not so much to your liking. Think in part Varg Vikernes, Famine (Peste Noire) and even in some respects nearing the vocals performed on Helheim's classic "Jormungand" The second riff soon changes the crazed performance (only for a short while though) until the song then descends chaotically into another blast beat which is backed by a buzzing riff that (once again) seems to bring forth the aura of sorrow and isolation. The sound is very "bare bones" and there's not much in the way of production values. Once again, Dunkel's vocals serve the track superbly, merging perfectly with the riff and interchanging tempos. For the opening song it's clear Dunkel was going all out and was at no point going to just throw filler material on this release. The second track "Battant la retraite" then begins with a slower pace which really works perfectly after the onslaught from the first track. The second riff this time brings the song "up" with some double bass on the drums accompanied by a simple yet very fitting riff. There's clear influence here from Burzum, and I'm being reminded (in part) with the Burzum track "Jesus Dod" I am reminded also of Peste Noire, Goatmoon, Maybe even aspects of Forgotten Woods or the Blazebirth Hall bands. For me there's an aura of sorrow, isolation and the coldness all over these two tracks (without that sounding pretentious). Generally speaking though, you would have to dig quite deep these days to hear Black Metal in this caliber as most of what is being released these days just sounds soulless, plastic, cheap and devoid of all atmosphere.

Side B features the Sanctuaire track(s) "Traverser les tempêtes - Mouvement I & II" which open with a guitar riff accompanied by a droning ambient bass-line (of sorts) which serves the guitar perfectly. Already there seems to be a different aura to the split , there's something more "spiritual" behind the Sanctuaire recording more so than the off-kilter approach that Dunkel takes with his tracks. The track soon develops into a more layered piece with strings and a clean guitar serving each other very well. This reminds me in part of Burzum or Branikald , but much like Sale Freux it's clear Sanctuaire has its own sound rather than just imitating. The track soon changes and the song descends into a more chaotic blast beat, accompanied by an excellent riff. Monarque's vocals sit differently in the mix to Dunkel's and there's maybe a little more "control" to Sanctuaire's sound whereas Sale Freux has a more "loose" approach, with a more punk-esq and feral approach. ALSO Monarque's vocals display more of a mid-ranged "rasp" more so than a higher end scream of Dunkel which again set's apart both projects nicely for this split. There seems to be some Polish influence in places from Sanctuaire, however, clearly there's some of the Quebec sound you might hear from Forteresse, Triskele or Sorcier des Glaces. The riffs here are carried perfectly (once more) by the keyboard/drone in the background of the track. It's very evident that Monarque knows exactly what he is doing with these compositions. Overall I feel the split is excellent and really displays two of the stronger projects still active in 2020. It's always interesting to hear two bands bring something to a release that works and display somewhat contrasting atmospheres and auras. With some luck we will hear some new Sanctuaire for late 2020/2021 so too with Sale Freux.

Faustian Pact - Outojen Tornien Varjoissa - CD - Werewolf Records

Faustian Pact is a three piece from Finland who released their first demo "Of the Desolate Ages" back in 2008. Their following previous works (Unfortunately) are hard to come by as much as "Of the Desolate Ages" is. Albeit, the full length "Outojen Tornien Varjoissa" saw the light of day in 2020 when released on CD and LP by Werewolf Records. The first track "Saastainen Valo Lintutornissa" opens with a whole host of interesting atmospheres and ideas. Female spoken vocals, a jangly tremolo riff and a sturdy upbeat drum pattern all "decorated" with a nice lead melody from the synth. The male vocals soon enter, reminding me in part of Werewolf (Satanic Warmaster). The riffs here are melodic and flow perfectly, not too far forward in the mix, allowing everything else to breathe perfectly in the mix. There seems to be influence here from Summoning, Dimmu Borgir, Emperor, Abigor and Obtained Enslavement (at-least that's what I would pick out from the track so far) and it's refreshing to hear an album with these influences, slightly expanding idea instead of hearing the 1001 Darkthrone clone bands we've all heard 15 or so years back. There are even aspects here and there of an 80's vibe with the more "gothic" inspiration from King Diamond/Mercyful Fate. There's a Medieval/Fantasy based atmosphere here too, folksy in some respects but without Dimaond/Mercyful Fate. There's the folk aspects we may hear from many bands from Eastern Europe (Dub Buk, Nokturnal Mortum too close to the folk aspects we may hear from many bands from Eastern Europe (Dub Buk, Nokturnal Mortum etc...) Track two "Myytti Am'Khollenin Kuninkaasta" begins with an interesting riff which almost instantly brings to mind something Emperor might have written on In the Nightside Eclipse. The synths carry the basic (yet intriguing) melody, the guitars (once more) sitting nicely in the mix and the excellent mix/sound of the drums working perfectly to carry the track. There's more than enough going on in the track to keep the listener from wondering what he/she is listening to...there's many layers to the recording, things are kept interesting with the spoken vocals, interest (yet not overbearing) synths and vocals. The riffs once more sweep majestically between passages and invoke an aura of a magical ancient kingdom long ago. Track three "Kuulas Musta Aika" then continues the record down the path into a mystical world. Now bringing to the mix an interesting tin whistle or flute (I believe it is a flute) which really works the melody out from the swirling storm of a riff. Once again the track is filled with all sorts of enchanting melodies and atmospheres (female vocals, spoken male vocals) the lead synth, flutes/whistles and many aspects that really does make the record interesting, different and on a whole a very interesting record considering this is a debut album.

Track four "Loitsupuut" opens with an acoustic section which (once again) is refreshing to hear, and it seems Faustian Pact were not out to make a record devoid of a Medieval atmosphere. The song soon "awakens" from the primitive acoustic guitars and is soon greeted with the distorted guitars, synth leads (bells) and the enchanting vocals of a possessed soul. The drums once more keep things steady and the track seems to lead into a maddened storm at around 2:15. There's (as stated prior) plenty going on here, many layering patterns which just goes to show that there can still be very prominent and interesting ideas displayed with these simple lead melodies and rather abstract ideas. The variations within the record are what drew me to it when first hearing this debut of Faustian Pact. There's all the savagery and snarling bitterness BUT that is entwined with beautiful and majestic melodies that are enchanting and refreshing to hear. There's clearly some influence from the 90's here (that much is most certainly apparent).

The fifth track "Rauniopuhetta" begins without haste and goes direct for jugular. Once more the vocals sound commanding and very well placed. Again, there's enough variation here (after the 2nd section) that really is great to hear. The folkish melodies from the keys/synth are interesting and they really do aid the track (and record) as a whole. Where it's evident that Faustian Pact may be influenced by Summoning or Abigor there's definitely some influence (in part) to the older bands from Finland such as the early Horna records, maybe even Musta Surma, Warloghe and even Satanic Warmaster. Track six "Keihärinta" once again begins with a blast beat and an enchanting lead tremolo riff. There's something here that reminds me of the old Horna records from yesteryear and I can even hear aspects of Moonside or Goatmoon who (of-course) are fellow countrymen.

The one thing that is keeping this record interesting is certainly not just a "nostalgia" so-to speak but simply the variation over somewhat basic/simple ideas. My one gripe would be the bass which doesn't really stand out so much in the mix but it's a minor aspect considering there are many layers present on the record. Track six ends and soon comes track seven "Valottomien Askelten Takana" which proceeds with a more mid paced riff accompanied by the acoustic guitar sitting nicely in the mix. Soon on the drums drop into the mix and for the first time I can really hear the eastern European influence. It doesn't take long for the female vocals to come to the track which really brings another layer to the track. To consider most of the tracks present on this record do not exceed 5 minutes there's plenty here to catch the attention of the listener. The mix is fantastic too, far removed from being raw but a long way off being clinical and overly clean.

Track eight "Askeesikuun Luolissa" definitely sounds inspired by something Summoning might have written if Shatraug was in on one of their recording sessions (hah) Albeit, Faustian Pact really seem to nailed their flag to the mast and this record does sound very Finnish indeed. The vocal performances here are truly enchanting, mysterious and even border on sounding possessed and hysterical. The layering (once more) really just carries this record so very

well and I do believe this record will sit in the mind of the listener for some time. Track nine "Yön Viittojen Saleissa" opens with a more ferocious approach again. Refreshing to hear the war drum/timpani in the background accompanied shortly by a synth/keyboard melody carrying the riff. There's once more a nod to Summoning here, some clear influence (to my ears, at-least) There's also once more some eastern European/Slavic influence here which is always interesting to hear. At the core (if we strip the track down to guitar/bass/drums/vocals) this is very Finnish sounding. The riffs throughout the record have been very strong, simplistic yet very much a staple to the record. The whole production is perfect and really seems to capture what I believe Faustian Pact were trying to achieve on this record. Track ten (the final track) "Viimeisen Tyrannin Silmä" opens with a slow/mid paced riff accompanied by the war drum/timpani and the synth and brass section which invokes a warlike atmosphere. The track soon descends into a faster pace which once more brings to mind a ravenous brood of warriors taking to battle. Once again there's plenty of variation for a song that clocks in under five minutes and the layering and choice of synths (and other) aspects really works so very well all through this record (and) on this track too.

As a full length this is certainly a bold record, albeit, in typical "fuck you" attitude (that the Finns seem to have) it's neither here nor there if this fits the "trend" and frankly, I don't think this record would appeal to people looking to hear something they've heard before. There are certainly aspects of this we've heard many times before but that most definitely doesn't hinder the record seeing as there's plenty to offer on Outojen Tornien Varjoissa. Let's only hope a 2nd full length will surface in the near future.

White Wolves Kommando - Blood Order / Darkness and Winter - 7" EP - Self-Released.

White Wolves Kommando is (or was)? a project from a few unknown and un-named souls from Finland. Their sound on the first three demos was very raw, almost sounding as if someone had simply placed an old tape recorder in the room and captured the members recording in a rehearsal-like setting. The fourth and final demo (or so it seems) sounds a little more improved (I reviewed it in Fechtan issue #2) Albeit, this EP seems to be the nail in the coffin of White Wolves Kommando since there has been nothing but silence for some years now.

Side A features the track "Blood Order" which opens with a tremolo riff and a repetitive blast beat. The 2nd section add's some keys into the mix which soon fade out along the way. Vocals are quite high in the mix but overall feel very fitting and natural against the raw and feral backdrop. The riffs (basic as they are) serve one another perfectly here and transition from phase to phase very well. The whole atmosphere is carnal, the sound akin to Satanic Warmaster, Shatargat, Vornat and a host of other projects from the past.

Side B features "Darkness and Winter" which takes a completely different approach with a jangling folk melody played at the foreground of the mix. There's a low droning keyboard and assisting to create a more dark and brooding atmosphere. Vocals have a low tone that is spoken (asides from the background) which has a shrieked vocal (somewhat) in the distance. A low floor tom pounds away along with the jangling folk riff and the low-end droning synth. Through the track there are little nuances with the synth playing on a higher scale here and there.

Ichneutic - S/T - 7" - Kuunpalvelus

Ichneutic are a fairly long running project from England. Their sound has always been very raw and lacking of keyboards, female vocals or "nice" production. Ichneutic embodies the "old way" exceptionally well and (much like Old Forest) I believe if Ichneutic were Scandinavian or French there would be more attention drawn to them.

This EP features two tracks that were released back in 2012 by Kuunpalvelus (Atvar's label) from Finland. Side A features the song "Empty Tower" which begins with a mid-paced drum beat and riff. INSTANTLY there's clearly a lot of inspiration from Burzum. The vocals even have a "hermit" like approach (very much Burzum-esq) the whole sound personifies a lone man in his desolate abode searching for answers and telling tales of magic, sorrow and darkness. "Of untold secrets, A forest of darkness and far off planes..." are uttered from Grimmir's voice. The lead guitar here really brings out the riff which works perfectly well to enhance the whole composition greatly. The track then changes somewhat with a tremolo riff and a furious blast beat.

The riffs serve the whole song so well here and the track unfortunately ends way before it could have. Side B "Lost in Absolute Silence" then begins with a tremolo riff which keeps the listener hanging on for the drums to really set the pace. It's evident once more of Grimmir's influences which seem to range from Burzum to Darkthrone & Mayhem. This is certainly Black Metal without the "sheen" or bullshit. The first part of the track seems to revolve around two simple (yet very effective) riffs which work very well together. The track then seems to slow down with an ending section that could have been used on an old Darkthrone demotape. Overall it's evident that Ichneutic is one of the finer bands to come from England.

Caverne - Omphalos - CD - Résilience

Caverne is a solo project of Amertume who's last full length "- Aux Frontières du Monde" you will find in the very same issues as this review of "Omphalos"

Caverne's sound is hard to distinguish in some respects, Amertume is far from a "lazy" composer and much like fellow French band Blakulla the work presented always sounds thorough and well written/performed. The first track present on this release is the track "Tambours de Pierre" which opens with a clean guitar which plays a simple lead accompanied by a strummed riff from an acoustic guitar. The song then continues with the layering and a set of distorted guitars enters the track with a steady count from the drums that soon builds up into a mid/slow drum beat with the guitars working perfectly with the sturdy and steady rhythm. Amertume always seems to have quite an interesting take on recording the bass and it's perfectly audible in the mix after only a few minutes. Amertume's vocals (as ever) are very impressive and well presented here in the mix. The song soon finds rather than this just being standard fare, there's plenty of flow to the track with some interesting sections that somehow seem to meld perfectly well together. The mix on "Omphalos" is impressive and nothing seems to be left out or too far set in the background. So far with "Tambours de Pierre" there seems to be an almost "rollercoaster" effect to the composition and performance with many different twists and turns with tempo changes and variations in the drums taking rather linear routes. This is something Amertume seems to do very well and it's quite rare with many Black Metal bands there's the older French sound from the Concillium bands but I feel to just mention those bands as a direct influence wouldn't do Caverne much justice. There seems to be more to Caverne than just being another project that in these 11 minutes that already sets the tone for an album that in-part has strayed away from "Aux Frontières du Monde" (to my ears at-least) Track two "La forge de Pyrène" which opens with a tremolo guitar riff which builds momentum along with the drums which soon descends into a blast beat accompanied by the opening riff. Amertume's vocals soon enter the mix as the momentum slows slightly with a low toned folkish/sung section. Again, there is "Tambours de Pierre" there's a lot of variation within the compositions which (in part) makes this record quite hard to review. The riffs here are very interesting (which as mentioned above) there's a real "rollercoaster" effect to the compositions to keep these long tracks interesting. Maybe a little assessment would be that the riffs are a reflection of the lyrics present (which of-course would make complete sense) and once reading some of Amertume's self-reflective lyrics there certainly seem to be some merit to my point. The language used is not what I would imagine to be "day to day" French (not being a speaker of French myself) I will not touch much deeper on that perspective however. Albeit, the variation here is really aided by the interesting riffs which sit perfectly in the mix along with the pounding drums and the mid-ranged bass tone. The vocals continue to do their job perfectly to fit into the rather dry yet clear mix. Track three "Transmutation" almost instantly reminds me of "Gjennom Skogen til Blaa fjellene" by Isengard. Albeit, where there is similarities (in some respects) there's soon a different aura born from Amertume's low vocals which soon enter the track. "Transmutation" works perfectly here to change the pace of an album with very "dual" atmospheres that has lots of up's and down's, twists and turns and plenty of contrasting aspects. The song is almost interrupted by a tremolo riff which begins the final track "La Mue du Serpent" which soon descends into an aural storm with the blasting drums working alongside the riff. Amertume's vocals once more come to the fore and work perfectly to aid the whirlwind-esq composition. The changes here between riffs once more seem to echo my assessment of this being (most definitely) a rollercoaster of a release. The variation between riffs carried perfectly by the sturdy and tight performance on drums by Amertume. "Omphalos" is a superb release by Amertume who (as we can clearly hear) can handle his instruments, he's compositions are very strong with a great amount of diversity between riffs, there's a great flow to his compositions and this may well (after a few listens) be Caverne's strongest work. (Something I did not say after 2-3 listens) Albeit, this record brings something more to the table than many bands or projects around these days. To describe every facet to the record so far would be nearly impossible so I can simply only review this record as I hear it. There's certainly a lot of variation which will most certainly keep the listener enthralled. Hopefully with time to come more will surface from Caverne.

Effroi / Crypts of Wallachia - Split - 7" - Medieval Prophecy Records / Satanic Requiem

Effroi & Crypts of Wallachia are two modern projects from Belgium who are most definitely keeping the spirit of underground black metal alive. Both projects have had demos released via the Belgian label Medieval Prophecy who's stance towards social media is most definitely refreshing and truly admirable in an age of excuse making and adhering to alien ethos to underground music and culture. Satanic Requiem as a label from the USA which is an off-shot of another fairly well known label who's name I shall keep under my hat (theoretically speaking, of course) since I know the label owner was looking to make a "clean break" in some respect. Albeit, bullshit aside it seems this split almost came from out of nowhere in the later days of 2020. From the off comes the Effroi track "Black Riders From Outer Darkness" and instantly I'm taken aback by the sheer aural assault, instantly reminded in part of Behkora and many others from that old and excellent French scene. Razor-wire guitars are accompanied by a ferocious sonic assault from the vocals and drums. There's some real atmosphere here, invoking an almost medieval aura. I'm also reminded in part of Moonblood, Godless North & in some respects even Warloghe or (old) Deathspell Omega & Seigneur Voland. The song has plenty of worthy riffs, time changes and enough going on to make sure the track never gets stale or boring. The whole momentum is full on, there's really no letting up here. The riffs carry the song here perfectly and are aided by the tightly played drums and well performed vocals. Bass is maybe a bit subdued but it's there in the mix. If you are looking to hear something pretentious or "avant-garde" look elsewhere. Crypts of Wallachia's track "Woeeful Gleam Upon Snowy Stronghold" opens with a riff that has a far more mid-paced "doom-esq" approach. The track soon descends into a blast beat and the riff sped up. The vocals soon enter, reminding me somewhat of Tom G Warrior (in some respects) which is refreshing and a little different. It has shown with members of CoW that these guys can "mix it up" with the other projects they are involved in Phlegethon's Majesty, Orkblut and a few other project along the way. The influence heard in CoW sounds somewhere between the French material from the 90's and (in part) some influence from the classic Greek sound of yesteryear (Maybe more-so in the medieval aura from the synth more-so than the guitar riffs) The vocals maybe giving the project a slightly different approach (or maybe a different feeling?) almost invoking that 80's Thrash attitude and spirit. The track certainly worked very well with Effroi and display that there does still dwell in the underground some worthwhile projects.

Mooncitadel - Moon Calls to Wander the Winter's Majesty - 12" LP - Darker Than Black

Mooncitadel is a project of Stormheit's from Finland which seems to have grown in popularity since the demo tape "As Nightwind Embraced and the Shadows Caressed" which surfaced on tape in 2016 (via Darker Than Black), this very 12" record also featured a one sided LP which featured the demo for the first time on vinyl. (Acting somewhat as a double LP or a three-side LP) if you will. Nuances aside, this new EP of Mooncitadel's features only two tracks on the EP, seemingly another "taster" for full length record it seems. Side A begins proceedings with the track "Moon Calls to Wander the Winter's Majesty" which opens with a thin tremolo guitar riff which is soon accompanied by a drum fill that leads into a blast beat. Almost instantly I am reminded of Emperor, Nocturnity or even Limbonic Art. The 2nd riff then comes into the composition with a fantastic folkish riff, this time giving an almost "Slavic" aura you might hear from Temnoz or Nokturnal Mortum. The aura here is drenched in mysticism and there's a real nocturnal "aura" to the riffs and production. The tracks breaks down soon and there's a low humming keyboard playing a bass line over a lead guitar piece that acts almost as a stringed instrument (something akin to a Violin) You could even imagine the lead being played on a Mandolin or something of the sort. The track then goes back into the first riff with the fast paced drumming and memorable riff. The track ends soon on and there's a part of me that feels this track could have been extended a little, it almost feels like something is missing in part and the track seemed to end a little too soon. The next track, on Side B "Dance of a Dark Pagan Spell" (The Dreaming Equinox) then begins with a blast beat and a layered riff accompanied by a keyboard/synth lead thickening up the opening riff and giving it a great deal of atmosphere. The second riff is even better with a fantastic keyboard piece overlapping the guitar riff and fluidic bassline. This once more reminds me of something Nokturnal Mortum with the folkish/dreamlike quality. This in turn brings me to think (somewhat) of a band that Stormheit has been involved with (and I believe still is) namely Goatmon. Overall this track is working more to my ear than the track on Side A and there seems to be more going on with ideas. The song breaks with a slow/mid paced drum piece and a basic riff. Soon on the drums change and the riff is accompanied by keys and a timpani or war drum. The track soon goes back to the first and second segments and then we are greeted by an ending piece which is truly fantastic and seems to invoke an aura of the ancient pagan rituals, I can almost envisage warriors and witches dancing around a bonfire at night which ofcourse purveys that Nocturnal atmosphere mentioned above. Overall the two tracks featured here are certainly another step towards a full length from Mooncitadel which will certainly be something to cherish once it surfaces.

Aryan Blood - Sturme aus Stahl - MCD - DTE/Nebelklang

Aryan Blood is a project that dates back to 1996 when this demo/EP "Sturme aus Stahl" was first recorded. After a few years later Aryan Blood worked on a multitude of releases from demos to splits with Eisenwinter, Capricornus, Satanic Warmaster, Evil, Flammentod, Nordreich and The True Frost. Somehow, and for what reason is not known, "Sturme aus Stahl" seemed to have been unreleased and left by the wayside in the Aryan Blood back catalogue. Recently Darker Than Black released this unreleased MCD from Aryan Blood.

With liner notes reading: Recorded during the sessions for the never released first demo back in early 1996. Years later when the long believed to be lost master tapes resurfaced, the decision was made to record complete new vocal tracks as half the material existed only in instrumental form. Don't mistake this as a glimpse into future releases but take it for what it is instead: A long forgotten relic from a bygone era when black metal was still a mysterious cult instead of another Hollywood travesty for entertainment purposes.
AB, 2018.

Track one "Blutorden" begins the demo with a complete onslaught to the senses. I'm reminded of Capricornus, Kristallnacht, Eisenwinter and so forth. This certainly is different from what was to come in future from Aryan Blood YET the approach on this old demo works perfectly for Aryan Blood. The track has absolutely no let-up and there's not moments forgiveness for the listener. As mentioned with the Blut und Ehre cassettes Aryan Blood seems to bring forth a similar kind of assault. Again, devoid of sounding nice or being suitable to modern sensibilities or politically correct music for the discerning metal-head. Track two "Arisches Ritt" also begins in a similar direction as Blutorden did. There is no fret wanking, no subtle choirs or pleasantries... this is all out audial carnage. The drum machine works more like a hail of bullets than it does an assitant instrument to the primitive and coarse riffs that are present in the track.
Track three "Sacred Bloodline" again shows no sign of slowing down as Aryan Blood again goes for the throat in this track too. Vocals are very fitting for the warlike barrage of chaos and hatred. There are once again zero let-up or fanciful technical riffs. "Sacred Bloodline" once more just seals the fate of this demo and the whole approach.
Track four "Sturme aus Stahl" just keeps up the barbaric onslaught and seemingly nothing is going to stand in the way of this EP/Demo. Once again, the riffs flow furiously through the chaos that is the programmed drums and the vitriolic vocals.

Einherjar - Sur les sentiers d'une guerre païenne - Cassette - Sabbath's Fire

Einherjar were a short lived project from Belgium who displayed (on this cassette) their few (yet interesting) hymns. The first track "Dithyrambe à Belenos" opens proceedings with a rather delicate piece...birds tweeting in the distance and a cello/harp piece playing an evocative piece of classical music. Shortly after (what proceeds) awakens a strong choir of sounds to invoke battle. Already this track is setting the pace for what is to come. (Whatever that may be) The second track "Victoire épique" then opens with a more muted/distorted sound. The spoken French vocals then turn into screamed vocals! The standard is now set and the tracks opens up with a few very good (yet simple) riffs that invoke a certain feeling you might have heard on a few Sombre Chemin records a few years ago. The whole atmosphere is soaked in an aura that is warlike. There's a certain nod to Bathory, Graveland and many other European bands from the 90's/00's too.
The track certainly has a lot of energy and spirit without the composition going into a messy haze where nothing is "together" or well combined. Composition is strong, thought out and delivered perfectly. The third track "Sur les sentiers d'une guerre païenne" opens again with a heavy dose of warlike atmosphere. The riff (first) certainly sounds like something that could have been heard on a multitude of recordings from yesteryear BUT it works perfectly as an opening riff. Once again it's evident that Einherjar was not a project that wrote anything that was technically outstanding but again, it's evident that atmosphere (and simplicity) works best for so many projects and bands. The track then drops into a clean guitar piece that plays a rather somber melody (reminding me a little of Immortal). The keys/choir then come into the composition and a distorted guitar in the background plays a few chords to add to the already murky production. After this short segment, the song returns to its original few riffs. There's seems to be a few more nods to Kristallnacht/Seigneur Voland with the riff work and keys (more predominant in Kristallnacht as we know) Track four "Quand les ornements du ciel étaient des runes" opens with (yet again) a very interesting (yet simple) riff that invokes an aura of war. The second riff (with the mid-paced drumbeat) adds the first riff perfectly and once again, with a few simple riffs the structure has come together to produce something that works perfectly and invokes an excellent atmosphere. The production is a little murky and certain aspects of the sound get a little buried in the mix. This is not a problem, but in some respects makes one search a little deeper to pick out aspects of the composition. Quand les ornements du ciel étaient des runes is certainly Einherjar's most frantic attack on the demo so far, there's zero "let up" to the track and the whole composition is an all-out assault. The fifth and final track "Marche triomphante vers un crépuscule flamboyant" begins with a sweeping wind that is accompanied by a stringed instrument and a keyboard riff. There's a delicate, peaceful and endearing atmosphere to this final track. The atmosphere sounds like a final salute to the heroes who returned from war. The track then plays another melody which once again invokes the feeling of pride. There's an aura on this final segment once more that the track is acting as an ode to those who have returned from battle and as a hail to those who fell on the battlefields. This final segment is reminding me quite heavily of Lord Wind, Hunok or Gonfanon (Three excellent European bands) from the past.

Armatus/Akitsa - "Me Ne Frégo" - Split 7" - Sniper Records/IG Farben

Akitsa and Armatus are two projects who have completely had their different styles since both projects were born many years back. Akitsa (As elaborated in previous reviews) seem to incorporate many different styles into their own unique approach such as Noise, Punk/RAC, Folk and a very minimal yet chaotic style of Black Metal. Armatus are not so unique, and have never claimed to be in any way "modern" nor have they tried to adhere to trends or current "politically correct" mindsets. Armatus certainly will NEVER be the band to apologies to those who deem black metal simply as just "music" as Armatus have been going for the throat for many years and I would imagine shall continue to do so.

Side A (of this white label 7") features the one track from Armatus "B.O.A.J.I.O.M.H." due to a pressing error (I would assume) which is followed on the same side by Akitsa's "Le Grand Jour" leaving the B side with the final Armatus track "W.B.M." on the reverse side.
Albeit, onwards to the first track from Armatus "B.O.A.J.I.O.M.H." that opens with a thin guitar sound that sounds automatically like the track was recorded in a live setting. The vocals sit perfectly in the mix and don't act too heavily as a distraction from the riffs. There's always a similar atmosphere to Armatus' tracks which really leaves you wondering what will happen next. There's a completely amateur and punkish nature to Armatus' recordings which really has a draw to them. Much like many reviews I have completed in the Fechtan zines, my preference is more so for demo recordings and raw productions. Track two (This time from Akitsa) "Le Grande Jour" opens with a muffled/distorted guitar which (at first) doesn't sound particularly Akitsa-esq but soon awakens when OT's "trademark" vocal style really brings out that familiar approach from Akitsa. There's something about this Akitsa track that stands out a little, it could well be the live drums and slightly more "live" sound to the recording that suits Akitsa well but doesn't quite seem to capture at their best. The track seems to serve as an alternative to Armatus' approach but in all honesty this is far from Akitsa's best track to date but it serves fine as an example of Akitsa's hypnotic composition style that I think many bands would find hard to emulate or replicate. Unfortunately the track kind of fades off into the mire and never really encapsulates me like many other Akitsa recordings have throughout the years.
Side B features the track "W.B.M." by Armatus. The song opens with a spoken piece and a few gunshots. The track then begins musically with a simple riff which repeats a few times until the drums drop into the song. The cymbals drenched in reverb yet the mix remaining very dry and the instrumentation being very loose yet rather concise fitting yet (again) very much rehearsal-like in its quality. In the track, a few interesting riffs combined, and some "rough around the edges" composition make for another example of an Armatus track. The whole DIY aesthetics have always been a great element of both projects and it seems fitting that both bands would raise a fist at the pathetic modern "scene" full of pacifists and parasites. As far as the split goes, I would imagine neither band would make tens of thousands of fans YET the spirit of the EP really gives off the right atmosphere. Albeit, I have heard greater tracks from both projects but this 7" serves as a nice addition to any fan's collection if found for a reasonable price.

Tyskland was a project of Deimos (Totenburg) which existed only for a few years. "Cild" was their first full length which displays a band that really showed some interesting ideas. Unfortunately the band seems to have ceased activity since 2004 when this CD-R was released. The recording begins with the first track "Einklang" which opens with an operatic piece that is full of atmosphere and drama. Instantly I'm reminded of those old battle films with the oncoming horde attacking from over the hills and the clan drawing their swords and shields ready for battle. Clearly a signifier here of what is to come on the record (hopefully, at-least) "Cild" then begins with a simple tremolo riff that soon is joined by the barrage of drumming ("Jesu Død" kind of pace) the vocals soon enter, typically mid-range for a lot of German bands. The song has a few changes which really work; basic in structure but very fitting. There's an acoustic guitar interlude in the middle of the track which really brings out the atmosphere here. It's clear that Deimos' influence is very apparent here as there's clear nods to Totenburg (A band I personally have found a little hit or miss in the past) the track alternatives between a few strong sections which really seals the deal already as to where Tyskland are going with the sound and really concise structures. The production too is nice and the mix is clear yet far from sounding clinical. "Cild" really works perfectly as an opening track for Tyskland. The next track "Der Wahre Traum" soon begins and the atmosphere of war comes forth once more in the song with an operatic build up ensues and this really sets the standard. Soon on, the track awakens and more comes into the mix which really brings out a lot of atmosphere. The playing and composition is settled, there's a good amount of attitude in the riffs and vocals. The drums hammer away with a few cymbal nuances here and there to add an aspect of flair to the recording. The riffs are not really displaying much new or "progressive" but they work, and they work perfectly here without sounding contrived at-all. It's clear to hear some influence here and there from Graveland, Darkthrone, Mayhem, maybe even some Moonblood (in places) and also aspects of Absurd, Bathory and a few others. The fluidity is once again something that works here, there's plenty of it here too and the riffs work perfectly together, never sounding jarring or awkward. As I say, this is far from progressive but there's a real atmosphere which can sometimes be lost in technical music (or an over-produced) record. It can be hard sometimes to review tracks (especially seeing as "Der Wahre Traum" clocks in at over 11 minutes long. Suffice to say, there's plenty in the mix and the song doesn't begin to grate on you or make you feel like the song is worthlessly plodding along to capture the "space" of 11 minutes. The track is filled with an array of ideas and compositionally the track is impressive for sure. Track four "Die Geburt des Schwarzen Kriegers" opens with a bassline on an acoustic guitar. The song soon opens into a thrashing riff which brings the pace up perfectly after the intro. Vocals once again do their job with the mid-ranged style somewhat similar in places to Totenburg. The riffs present here change but seem to meld and work perfectly together. The track works around a few strong points really well and the repetition never tires nor hinders the composition. It seems to me Tyskland was a project that wanted to remain an old-school project with guitars, drums and bass but they seem also to have incorporated aspects of folk in the mix too. There's (in places) some real nods to the Slavic sound of the 90's which really works when you put Tyskland next to Totenburg who were a very straight forward black metal band that for the most part sounded (in the early days) great but very sloppy and lacking something after their first album. Tyskland, however, seems to stem from Totenburg in some aspects but not to the point where anyone with a little (or no) knowledge of either band would pick both bands next to one another. Again, due to the length of the song here (7:38) it can be hard to fully explain the track but it's evident to say that "Die Geburt des schwarzen Kriegers" worked fine on the record and again displayed that Tyskland could write good songs that total nearly eight minutes. Track five "Die letzte Feier von der ewigen Schlacht" opens with a simple folk melody that is soon carried into the main riff (accompanied by drums) There's frantic punk-like energy over the folk melody playing in the foreground. This is by far the most "direct" I have heard Tyskland thus far and it's refreshing to hear there's a slightly different direction with the track. The song is soon greeted by a clean arpeggio lead guitar in the mix which really works with the atmosphere. Unfortunately the lead part soon fades off into the distance and the vocals come forth into the track. Soon after, the vocals fade out and the song certainly acts best as an interlude track. It would have been nice to hear the track however with vocals fully featured in the track. It would also have been the good to hear more of the clean arpeggio guitar section. Albeit, and without much warning the track ends and the second from last track "Beginn der ewigen Schlacht" enters with a clean picked intro (on electric guitar) that soon descends into a chaotic blast-beat and tremolo riff. There's certainly (again) a warlike atmosphere here and a rawness to the track that has an urgency to it. The track then seems to find its middle ground and the acoustic riff really brings a whole new atmosphere to the track. "Beginn der ewigen Schlacht" sounds to me like the best track on the album with a good deal of variation and the mid paced riff really being rather hypnotic. The track (after another 8 minutes total) soon reaches its end and the final track "Ausklang" again ignites the passion and excitement for war within!! Somewhat (in context) maybe fitting but the Intro and Outro ("Einklang" and "Ausklang") with retrospect seem maybe a little un-fitting as an opener and a finale to the record. "Cild" is far from a masterpiece and equally far from a poor example of a record or demo. The tracks were filling, fitting and devoid of bullshit and nonsense. HOWEVER I feel Tyskland played it a little safe in parts with not including keyboards or folk instruments to really bolster the tracks. Not to say however that the songs were "tiring" but in part, there was enough variation in the riffs that could have been aided by some keys or natural percussion parts or even some folk-esq vocals to bring something else into the rather interesting riffs. For fans of Graveland, Barad Dur, Moonblood or Totenburg this record could well be a nice addition to the collection. There are also nods to Graveland and Bathory in parts with the epic nature of the long tracks.

Szarlem - Night of Blood - Cassette - Herege Warfare

Szarlem are a one man band from Germany who features the very productive Avenger (Nocturnal, Hekate, Angel of Damnation, Black Priest of Satan, Front Beast etc...) This record displays Szarlem at their best (again, if you ask me) In my opinion Szarlem is Avenger's strongest project. This record displays a storm and the cold winter wind sweeping across the landscape. There's no denying this sounds like a great prelude for what is to come. Soon after the storm comes a "monologue" of sorts from Avenger and then comes forth the music. Szarlem are clearly very influenced by the likes of Bathory and it shows well here in the opening section. The sound is raw and improvised sounding. There's looseness about the composition that really appeals to me. Too many bands focus too much on having things sounding pristine, sterile and "acceptable" which for me can sometimes kill the atmosphere of the record. The riffs at work are fantastic and the sound is actually quite "clean" without there being any integrity lost or the riffs sounding like something we've all heard a thousand times before. The second track "Black Winter Rituals" starts off with a jangling riff which sounds like something Darken would have made many years ago in an old Graveland rehearsal. The whole sound really captures that rehearsal-esq sound too, nothing here sounds touched up (Which is great) So far the biggest influences I am hearing on this record are Graveland and Bathory (early material from both) the vocals are once again very maniacal (which for me has always been something I've noticed Avenger does very well) The track works fine and there's always this notion that it could all go wrong for Szarlem with that looseness I mentioned above in the review. Track three "A Night of Blood" begins a jarring punk-esq riff which really gives off an 80's vibe. The vocals then come into the mix and the song descends into total chaos. Again, Bathory comes to mind and so too does Graveland. Szarlem isn't exactly a band you can pin down but the influences are fairly apparent. The track works run at only a few minutes and it seems to me that Bathory really worked as a great inspiration for this track (and album) Track four "Forest of Immortal Souls" starts off with a more atmospheric beginning. A cheap sounding keyboard brings out some great melodies over a simplistic riff. From the start I could almost hear some influence from Burzum (The sound being very cold) that soon changes into a more apparent Bathory-ish assault. The song works between these two ideas nicely. Almost showing the two polar opposites can that work fantastically well together. The bass playing is also another feature that stands out on this tracks more-so than the others. Unfortunately things get a little sloppy in places with the track (after the return of the first riff) albeit, it seems Avenger pulls it back soon after and the track is probably the strongest on the record. Track 5 "The Touch of a Black Witch" then begins with a keyboard riff that has a very somber tone. A minute or so into the track there features a xylophone. Soon after in come the drums and I'm reminded somewhat of early Eisenwinter. The riffs that follow again really bring to mind Bathory, Graveland and even some old 80's thrash. Szarlem is certainly an impulsive project that melds many different ideas to their sound. Track six "Dark Moon Over Transylvania" is the next song up which has a "rocking" vibe which again makes me think somewhat of Priestermord and Bathory. There's again a definite 80's vibe to this track. The final track "Vengeance" start off with a riff that somewhat reminds me of Darkthrone from the 90's. The song soon changes from that first riff into another atmospheric riff by a very atmospheric piece on the keyboard. Szarlem aren't re-writing the rule book, nor are they set to capture everyone's attention with a record of such. Some may find it a bit sloppy in places but I think you have to take a project such as Szarlem for what it's worth. Szarlem don't seem to be the project that will go into expensive studios and record on expensive digital equipment nor have mass promotion every time a record comes out. What Szarlem does have is some spirit in their sound and that creative urge to capture something that works for the project. For me this record is fantastic if you know what you are going to get. Certainly expect no frills!!

